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CYCLOPEDIA OF

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CYCLOPEDIA OF

PAINTERS AND PAINTINGS

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Corresponding Member of the French Institute

WITH MORE THAN TWO THOUSAND ILLUSTRATIONS

VOLUME I

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PREFACE.

THE years of laborious preparation devoted to this work show that its projectors have not only believed it to be needed, but have expected for it a novel as well as standard place among authorities upon its subject. The Cyclopedia of Painters and Paintings founds its claim to this position especially upon three things: the character and comprehensiveness of the information which, through its text and illustrations, it for the first time makes accessible; the new simplicity of its arrangement; and the bibliography, of a kind hitherto unattempted, through which it furnishes a key and guide to the whole literature of its art.

It is not only a fuller biographical dictionary than now exists of the painters of all times and schools, including prominent contemporaries, but it is as well a dictionary of works; and in a form in which the one branch of information is as immediately accessible as the other. The important paintings of all periods are treated under their own names, in separate articles, in which are given an accurate description of each work, its date, its place of preservation, its history from the time of leaving the painter's easel, notices of its replicas and copies, the names of its engravers, and such other facts as make the account as nearly as possible exhaustive. Both biographical and descriptive articles are based, not upon statements accepted in any sense at second

hand, but upon close research, conducted with the hope of making this work virtually an original authority—their facts being derived from the latest monographs in all languages on the several painters and schools, from the art periodicals of many countries, and from autobiographical memoranda and other original material. The latest catalogues of all the great art museums of the world, and of many private collections, have also been carefully collated, so that the information given is the best and fullest accessible up to the date of publication.

The method of arrangement of the Cyclopedia is believed to be especially practical, intelligible, and convenient. The biographical and descriptive articles are combined under a single alphabet; a novel plan enabling any reader, with no knowledge of a well-known painting other than the name, to turn to it directly, and trace its history back to its author. A simple cross-reference system also enables the reader of the biographical articles to tell at a glance what works of each artist are treated at length, the italicizing of a single word in the name of a picture showing that under that word a separate article upon it will be found.

The bibliography appended to each article is such as will guide the reader to further and more minute investigation than would be possible in any book of reference; even, it may be said, to an exhaustive study of the whole literature of the topic. It embraces, besides English works and periodicals, those in French, German, Italian, Spanish, Dutch, and Danish.

In the illustration of the work, nothing has been spared that could make it valuable and really representative. The articles contain portraits of prominent artists, living and dead, fac-similes of their monograms and signatures, and outline sketches of the important pictures of the older masters, intended as aids

to the verbal description, and as memoranda of the compositions.

The Cyclopedia being intended primarily for English readers, each painter is treated under his best-known English appellation, whether surname, assumed name, or sobriquet. Thus, Correggio will be found under that title, and not under his less-known family name of Allegri; and, in like manner, Domenichino will be used instead of Zampieri, Giorgione instead of Barbarelli, Pinturicchio instead of Biagi, Raphael instead of Sanzio, Tintoretto instead of Robusti, Titian instead of Vecelli, etc.

The work is under obligations to Mr. Louis von Eltz for his efficient labors during its entire progress, and especially for his valuable aid in researches connected with the German, Flemish, Dutch, and Scandinavian schools of painters.

Thanks are due, also, to the superintendent and other officials of the Astor Library for numerous privileges and courtesies, without which the work on the Cyclopedia would have been attended with great difficulties, if not rendered impossible.

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TABLE OF ABBREVIATIONS.

Acad., Academy.
A.N.A., Associate of the National Academy.
A.R.A., Associate of the Royal Academy.
A.R.H.A., Associate of the Royal Hibernian Academy.
A.R.S.A., Associate of the Royal Scottish Academy.
C. & C., Crowe and Cavalcaselle.
Cat., Catalogue.
Ch., Church.
Col., Collection.
Gal., Gallery.
H., Height.
ib., ibidem.
id., idem.
Inst., Institute.
L. of Honour, Legion of Honour.
Mus., Museum.
N.A., National Academy or Academician.
Nat. Gal., National Gallery.
Pal., Palace, Palais, Palazzo.
R., Royal.
R.A., Royal Academy or Academician.
R.H.A., Royal Hibernian Academy or Academician.
R.S.A., Royal Scottish Academy or Academician.
S., San, Santa.
SS., Santi, Sante.
S. M., Santa Maria.
St., Saint.
W. & W., Woltmann and Woermann.

*** *Words in italics indicate the alphabetical place of articles on the subjects specified*

CYCLOPEDIA

OF

PAINTERS AND PAINTINGS.

AAGAARD, CARL FREDERIK, born at Odense, Denmark, Jan. 29, 1833. Landscape painter, first instructed in his native place, then pupil of Copenhagen Academy, and in 1853 of P. C. Skovgaard. Visited Italy before 1871, and in 1875–76. Member of Copenhagen Academy in 1874. Works: Wild Flowers (1857); View in Jaegersburg Deer-park (1865), Copenhagen Gallery; Views on Island of Möen.—Sigurd Müller, 3; Weilbach, 7.

AALST. See *Aelst.*

AARESTRUP, MARIE HELENE, born at Flekkefjord, Norway, in 1829. Genre and portrait painter; pupil in Bergen of Reusch, landscape painter, in Paris (1856) of Tissier, and in Düsseldorf of Vautier. Works: Playing Child and Shepherd's Boy, Art Union, Christiania; Interior of Hôtel Cluny in Paris, Flower Girl, Gothenburg Museum.—Meyer, Künst. Lex., i. 2.

ABATE CICCIO, L'. See *Solimena.*

ABBATE (Abate, Abati), ERCOLE DELL', died Jan. 20, 1613. Lombardo-Modenese school; eldest son of Giulio Camillo, and grandson of Niccolò Abbate; worked mostly in Modena. Painted several Madonnas for the Modenese churches, also a Hercules and the Nemean lion; but principal work is a fresco of Labours of Hercules, executed in connection with Bartolommeo Schidone in the Palazzo Communale, Modena, parts of which still exist. In the Modena Gallery are four pictures of this master, namely, the Marriage (?), Annunciation, and Presentation of the Virgin, and the Birth of St. John Baptist.—Meyer, Künst. Lex., i. 9; Vedriani, Pittori . . . Modenesi, 102.

ABBATE, NICCOLÒ DELL', born in Modena about 1512, died in Paris in 1570. Lombard school; son of a painter named Giovanni (died at Modena, 1559), but whether Abbate is the family name, or a patronymic derived from Abba or Abate, a village in the territory of Reggio, or was adopted by Niccolò in recognition of his master the Abate Primaticcio, is still uncertain, although it has been much discussed. He went with Primaticcio to France about 1531, and after several years returned to Italy and executed many works in Bologna and Modena; in 1551 or 1552, he again crossed the Alps to assist Primaticcio in decorating the Château de Fontainebleau, where, in 1570, Catherine de Médicis commissioned him to paint frescos of the Labours of Hercules, the Loves of Vertumnus, and incidents in the life of Alexander the Great. Niccolò also painted frescos after the designs of Primaticcio in the Hôtel de Guise, the Hôtel de Montmorency, and the Château de Beauregard near Blois.

Essentially an imitator, and an eclectic whose style was a mixture of the Correggesque and Roman schools, Niccolò had a great reputation, and is mentioned by Agostino Caracci in a famous sonnet, as combining in his style all the qualities most desirable for a painter to possess. Of his Italian frescos, several from the Palazzo Scandiano transferred to canvas are in the gallery at Modena, the best of which represent singers and players on musical instruments. Twelve subjects are taken from the Æneid. In the University, also, there is a frieze of men and maidens. Of the joint works of Primaticcio and Niccolò at Fontainebleau little is distinguishable, and of that of Niccolò, nothing, as the Great Gallery where he painted the Gods of Olympus and the story of Ulysses was destroyed in 1738. Whether the life-size Diana in the château is by the master or the pupil is uncertain. Among Niccolò's few authentic paintings are the Rape of Proserpine, Stafford House, London; and a Holy Family in his Correggesque manner, at Kedleston Hall, near Derby, the seat of Lord Scarsdale.—

N.A. dip., N.A. dip.

Vasari, ed. Le Mon., xi. 241; xiii. 5; Meyer, Künst. Lex., i. 4; Burckhardt, 682; Mündler, Essai (Paris, 1850).

ABBATI, GIUSEPPE, born in Naples in 1836, died in Florence, Feb. 20, 1868. Genre and landscape painter; son and pupil of Vincenzo A., of Naples; studied also at Venice Academy until 1852. In 1860 and 1866 he joined the volunteers under Garibaldi, and then retired to the Tuscan coast to paint nature and peasant life, in the treatment of which he resembles Jules Breton. Scarcely had he reached a prominent place among modern Italian painters, when he died of a bite from his dog.—Meyer, Künst. Lex., i. 10.

ABBEY, EDWIN AUSTIN, born in Philadelphia, United States, in 1852. Genre painter, pupil of Pennsylvania Academy of Fine Arts. Best known as an illustrator of periodicals, but has done good work in water colours. Studio in New York until 1883, when he removed to London. Member of New York Water Colour Society and of London Institute of Water Colours. Works: Stage Office (1876), R. G. Dun, New York; Evil Eye (1877), Lady in a Garden (1878), J. W. Harper, ib.; Rose in October (1879), J. P. Townsend, ib.; the Widower (1883); Reading the Bible (1884), Andrew Carnegie, ib.

ABBOTT, FRANCIS LEMUEL, born in Leicestershire, England, in 1760, died in London in 1803. Pupil of Frank Hayman; went to London in 1780, and occasionally exhibited portraits at the Academy from 1788 to 1800. Among his best works are Viscount Bridport, Earl Macartney, Sir George Staunton, Nelson, Nollekens, and Vancouver in the National Portrait Gallery; Admiral Sir Peter Parker, Nelson, Greenwich Hospital.—Redgrave; Catalogue National Portrait Gallery, 408.

ABD-EL-KADER, CAPTURE OF THE SMALA OF, Horace *Vernet*, Versailles Museum; canvas, H. 16 ft. × 71 ft. The smala, consisting of his camp, court, harem, and treasury, was taken by surprise, May 16, 1843, by Duc d'Aumale at the head of two cavalry regiments. Booty of immense value and 5,000 prisoners were captured. Abd-el-Kader was absent at the time.

ABEL, DEATH OF (Genesis iv. 8), Andrea *Schiavone*, Palazzo Pitti, Florence; canvas, H. 7 ft. × 6 ft. 2 in. Cain in the act of striking Abel, who, prostrate, tries to ward off the blow; background, a wooded landscape, with a dead goat. Baldinucci calls it Samson killing a Philistine.—Catalogue Palazzo Pitti.

By *Tintoretto*, Venice Academy; canvas. Ruskin says this picture and its companion piece, Adam and Eve, are the "best possible examples of what, in absolute power of painting, is supremest work, so far as I know, in all the world." One of four subjects from Genesis, painted for the former Scuola della Trinità.—Lavice, 462.

ABEL, JOSEF, born at Aschach, Upper Austria, in 1768, died in Vienna, Oct. 4, 1818. History and portrait painter; pupil of Vienna Academy; obtained in 1794 the gold medal for his Dædalus and Icarus. In 1795 he accompanied Prince Czartoryski to Poland, whence, notwithstanding brilliant offers from Russia, he returned to Vienna, and remained there until 1801, when he went to Rome, where he sketched and partly finished several of his most important works. After 1807 he resided at Vienna and became member of the Academy in 1815. Abel is better known by his engravings than by his pictures. Works: Hector and Andromache, Andromache with Hector's Body, Antigone, Prometheus, Socrates saving Theramenes, Klopstock and Homer entering Elysium (1807), Vienna Museum; Cato of Utica, Dædalus and Icarus, Vienna Academy; Socrates as Sculptor, Amor, Tibullus in Ecstasy, Horace at Tibur, Scene from Olympian Games, Oath over Corpse of Lucretia, Darmstadt Gallery; Socrates dictating his Will, Seizure of Antigone, Liechtenstein Gallery, Vienna.—Andresen, iii. 70; Meyer, Künst. Lex., i. 20.

ABEL DE PUJOL, ALEXANDRE DENIS, born in Valenciennes, France, Jan. 30, 1785, died in Paris, Sept. 28, 1861. History painter, pupil of the Academy of Valenciennes, of the École des Beaux Arts, Paris, and of David, whose manner he followed; won in 1811 the grand prix de Rome, and resided in that city five years. Legion of Honour, 1822; Officer, 1835; Member of Academy, 1835. Earlier works are the best, especially the allegorical ones. He painted a number of pictures, now in the Louvre, for the government, and executed works in several churches of Paris and in the provincial museums. Works: Renaissance des Arts, a fresco (1819, destroyed in 1856), copy in the Louvre; Lycurgus presenting the Heir Apparent to the Lacedæmonians (1810), École des Beaux Arts; Isaac Blessing the Children of Jacob (1810); Death of Britannicus (1814), Dijon Museum; St. Stephen preaching the Gospel (1817), St. Étienne du Mont; Baptism of Clovis (1824), Cathedral of Reims; St. Peter reviving Tabitha (1827), St. Peter, Douai; Burial of the Madonna, Notre Dame, Paris.—Ch. Blanc, École française; Siret, 729; Meyer, Künst. Lex., i. 22.

ABELS, JACOBUS THEODORUS, born in Amsterdam, Netherlands, Sept. 1, 1803, died in Abcoude, June 18, 1866. Landscape painter; pupil of Jan van Ravenswaay. Went to Germany in 1826, and after his return settled at the Hague, where he married a daughter of the painter P. G. van Os. His moonlight landscapes are especially noteworthy. Works: Fir Grove with Cattle, Wood Landscape, View of the Downs, National Museum, Amsterdam.—Meyer, Künst. Lex., ii. 23.

ABILDGAARD, NICOLAI ABRAHAM, born in Copenhagen, Denmark, Sept. 11, 1742, died at Fredriksdal, June 4, 1809. Son of Soren A., the Norwegian draughtsman, and pupil of Copenhagen Academy, where he won the great medal in 1767. Studied in Italy in 1772–77; became, after his return in the latter year, a member of the Academy, professor in 1786, and its director from 1789 to 1792, and from 1802 to his death. His principal work, a series of Allegories (1791) in the castle of Christiansborg, was burned with the building in 1794. He was held in high esteem, and the Crown Prince, afterwards Christian VIII., delivered his funeral oration. Works: Philoctetes, Danish Ladies sacrificing their Jewelry to ransom King Svend, Cupid, Socrates in Ecstacy, Jupiter; scenes from Hamlet, Richard III., Macbeth, Henry VIII.; illustrations to Terence, Apuleius, and Baggesen.—Meyer, Künst. Lex., i. 26; Weilbach, 9.

ABOUKIR, BATTLE OF, Baron *Gros*, Versailles Museum. Battle fought July 25, 1799. Scene: the final cavalry charge under Murat, when the Turks were driven into the sea. Fort of Aboukir, enemy's camp, and ships in background. Painted in

1806. Engraved by A. Lefebre.—Landon, Musée, xiii. Plates 1–3; Galerie de Versailles, No. 660; Berthier, Relation de l'Expédition d'Égypte, 185.

ABRAHAM AND ANGELS (Genesis xviii. 2), *Murillo*, Duke of Norfolk, London; canvas, H. 6 ft. 4 in. × 8 ft. 1 in. Three angels, habited as pilgrims and bearing staves, two seated at a table and one standing; Abraham approaching, bearing a dish of smoking meat; behind him, Sarah at the door of the house; in background, Hagar and Ishmael. Engraved by G. E. Price; mezzotint by G. S. and J. G. Facius. —Curtis, 117.

Abraham and Angels, Murillo, Stafford House.

By *Murillo*, Stafford House, London; canvas, H. 7 ft. 9 in. × 8 ft. 6 in. On left, three angels, habited as pilgrims and bearing staves; Abraham, kneeling, pointing with both hands to his house behind, invites them to enter. Companion to St. Peter in Prison, Hermitage; one of eight large pictures painted in 1670–1674 for Hospital of La Caridad, Seville; carried off by Marshal Soult, who sold it (1835), with the Prodigal Son by Murillo and St. Francis Borgia by Velasquez, to Duke of Sutherland for 500,000 fr. Engraved in outline, Réveil, iv. 271.—Palomino, iii. 422; Cean Bermudez; Stirling, ii. 852; Ponz, Viage, ix. 147; Curtis, 115; Waagen, Treasures, ii. 68.

ABRAHAM AND HAGAR. See *Hagar*.

ABRAHAM, HISTORY OF. See *Raphael's* Bible.

ABRAHAM, SACRIFICE OF (Genesis xxii.), Cris. *Allori*, Palazzo Pitti, Florence; canvas, H. 5 ft. 7 in. × 4 ft. 3 in. Abraham, about to sacrifice Isaac in a rocky place, has his arm arrested by an angel who points to the ram in the thicket; in back-ground, two servants and a pack-horse. Engraved by Rossi.—Gal. du Pal. Pitti, i. Pl. 2.

By *Murillo*, Wm. C. Cartwright, Aynhoe, Northamptonshire, Eng.; canvas, H. 2 ft. 9 in. × 3 ft. 7 in. Abraham, in a white turban, blue coat, and red mantle, has a brazier of coals in his right hand while his left rests on his sword; Isaac, in red and blue, walks before, carrying wood. Brought from Spain in 1760 by John Blackwood, from whom obtained by inheritance.—Curtis, 117.

By *Raphael*, Stanza d'Eliodoro, Vatican; fresco on ceiling. Abraham holding Isaac on the altar and about to complete the sacrifice when an angel arrests his arm; another angel descending from heaven with the ram. Painted in 1513–14.—Vasari, ed. Mil., iv. 346; Passavant, i. 159; Müntz, 370; Gruyer, Fresques, 241.

By *Rembrandt*, Hermitage, St. Petersburg; canvas, H. 6 ft. 3 in. × 4 ft. 3 in Abraham,

with one hand on Isaac's face, who lies bound on a pile of wood, is about to execute the command with the other, when an angel

Sacrifice of Abraham, Rembrandt, Hermitage.

seizes his arm and the knife falls from his grasp. Houghton Gallery, whence passed in 1779, for £300, to Hermitage. Engraved by Murphy; Haide.—Ch. Blanc, Rembrandt, 401.

By Andrea del *Sarto*, Dresden Gallery; wood, H. 7 ft. 7 in. × 5 ft. 8 in.; signed. Abraham, about to slay Isaac on an altar, is arrested by a boy angel from above; at one side, the ram caught in the thicket; at the other, in background, a naked man watching an ass. Painted in 1529, for Francis I., but in Andrea's possession at his death in 1531; presented by Filippo Strozzi to Alfonso d'Avalos; after many wanderings, returned to Florence and placed in Tribune of the Uffizi; exchanged for a Correggio with the Duke of Modena, and finally sold to Augustus II. of Saxony. Copy in Lyons Museum, carried from Holland by French and presented by Napoleon in 1811. Smaller copy in Madrid Museum. Engraved by Surugue père.—Gal. Roy. de Dresde, i. Pl. 8; Vasari, ed. Mil., v. 51; C. & C., Italy, iii. 577.

By *Sodoma*, Duomo, Pisa; wood, figures life size. Painted in 1542. Carried to Paris in 1811; returned in 1814.—Vasari, ed. Mil., vi. 397.

By D. *Teniers*, Vienna Museum; canvas, H. 4 ft. 1 in. × 3 ft. 3 in.; signed, dated 1653. Abraham and Isaac kneeling in prayer before an altar, on which is a fire and a ram ready for sacrifice; in distance, a landscape, with two servants and an ass. Engraved by Berkowez.—Gal. de Vienne, iii. Pl. 157.

ABSOLON, JOHN, born at Lambeth, England, May 6, 1815. Genre painter, chiefly in water colours; pupil of Ferrigi; supported himself when young by painting portraits in oil; in 1838 became a member

Sacrifice of Abraham, Andrea del Sarto, Dresden Gallery.

of the New Water Colour Society, from which he withdrew in 1858, and exhibited in Academy an oil picture, Boulogne, 1857;

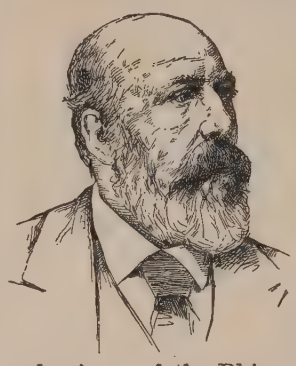
returned to Water Colour Society in 1861. In 1859, he visited Switzerland and Italy. Works: Savoyard Boy, First Sup (1839); Singing for a Wife (1840); Vicar of Wakefield in Prison (1842); Paul and Virginia (1843); Judgment of Midas, Captain Macheath Betrayed (1844); Threading the Needle (1846); Plenty (1849); First Night in a Convent (1853); The Baptism (1856); Boulogne (1858); Tête-à-Tête (1860); Mdlle. de Sombreuil (1861); Courtship of Gainsborough (1863); The Beacon (1876); Returning from Church, Bringing in the Maypole (1883).—Art Journal (1862), 201; Ottley; Meyer, Künst. Lex., i. 34.

ACCORDÉE DE VILLAGE. See *Village* Bride.

ACHARD, JEAN ALEXIS, born at Voreppe, Isère, France, June 8, 1807, died in Grenoble, Oct., 1884. Landscape painter, self-taught; went to Paris in 1835, and exhibited first at the Salon in 1839; has travelled in Egypt. Medals: 3d class, 1844; 2d class, 1845, 1848; 3d class, 1855. Works: Valley of the Isère (1844); Grande Chartreuse (1845); Mill of Crémieux (1848); Autumn Landscape (1853); Sea Coast near Honfleur (1861); Waterfall (1863); Cascade of Cernay-la-Ville (1866), Luxembourg; View near Cernay (1870). Others in Museums at Grenoble and Avignon.—Meyer, Künst. Lex., i. 38.

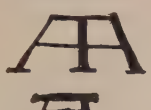
ACHELOUS. See *Hercules* and Achelous.

ACHEN, JOHANN or HANS VON, born in Cologne in 1562, died in Prague, Jan. 6, 1615. History and portrait painter, German school; pupil of C. Jerrigh in Cologne and of Kaspar Rems in Venice; studied Michelangelo and Tintoretto in Italy, and returned home in 1588. In 1590 he was called to Munich by Duke William V., became painter to the Emperor Rudolph II., resided at Prague after 1601, and in 1612 was appointed court painter to Matthias I. He was a mannerist like Goltzius and Spranger, and very much overrated by his contemporaries. Works: Crucifixion (1588), Protestant church, Cologne; Entombment (1589), Bonn Cathedral; Pietà, Martyrdom of St. Sebastian, do. of Magdalen, Jesuit church, Munich; Altarpiece with Christ crucified, Kreuzkapelle, ib.; nine biblical, mythological, and genre scenes, Vienna Museum; Raising of Lazarus, Nativity, St. Mary and Carthusian Monk, Portrait of Burgomaster Broelman (1588), all in Cologne Museum; Ave Maria, Christ raising the Widow's Son, Truth victorious under Protection of Justice, twelve portraits of Bavarian princes and princesses, all at Schleissheim Gallery. — Allgem. d. Biogr., i. 29; Campori, Artisti italiani e stranieri, 245; Kugler (Crowe), i. 271; Meyer, Künst. Lex., i. 39; Organ f. christl. K., xv. 155.



ACHENBACH, ANDREAS, born in Cassel, Sept. 29, 1815. Landscape and marine painter, pupil of Düsseldorf Academy (1827–1835) under Schirmer, and one of the most distinguished painters of the school. His early views of the Rhine country are fresh and individual. Later, he widened his range by visiting Holland (1832–33), Norway (1835), the Bavarian Tyrol (1836), and Italy (1843). After his return to Düsseldorf in 1846, he painted a great number of German and Norwegian landscapes, treating mountain, forest, and sea with like ability and power. Achenbach is a member of the Berlin, Amsterdam, and Antwerp Academies, and has received many orders and medals. Paris Salon: medal 3d class, 1839; 1st class, 1855; 3d class, 1867; L. of Honour, 1864. Works in galleries of Berlin, Munich, Frankfort, Darmstadt, Carlsruhe, Düsseldorf, and in many private collections in Europe; in the United States, in collections of Miss C.

L. Wolfe, T. A. Havemeyer, Aug. Belmont, R. Hoe, J. W. Drexel, E. D. Morgan, and R. L. Cutting, New York; H. C. Gibson, John D. Lankenau, and Mrs. W. P. Wilstach, Philadelphia; H. P. Kidder, Boston; W. T. Walters, J. W. Garrett, Baltimore; J. Longworth, Cincinnati.—Brockhaus, i. 103; Meyer, Künst. Lex., i. 43; Müller, 2; Nord u. Süd, xv. 381; Pecht, iii. 328.



ACHENBACH, OSWALD, born in Düsseldorf, Feb. 2, 1827. Landscape painter, brother and pupil of Andreas, but his conception of nature is more ideal. Visited the Bavarian Alps at an early period, and went to Switzerland and Italy in 1845, 1850, and 1851. His representations of southern scenery and of peculiar atmospheric effects are of rare excellence. Medals: Paris, 3d class, 1859; 2d class, 1861, 1863; L. of Honour, 1863. Works: Park Landscape, Villa Chigi, Entry of a Cardinal into Ariccia (1851); Castel Gandolfo (1853); Nocturnal Funeral in Palestrina, Pilgrims from the Abruzzi (1861); Reapers in the Campagna (1863); Torre del Greco (1868); Street in Torre dell' Annunziata, Olive Harvest at Sorrento, Campo Santo at Naples; Festival in Araceli, Strand of Naples at a Church Festival, Naples and Vesuvius, Evening between Ceprano and Sora (1874); Palace of Queen Joanna, Breslau Museum; Villa Torlonia at Frascati, Market of Amalfi, National Gallery, Berlin; Vesuvius after Storm, Bay of Naples, Inauguration at Castellamare, Castle of Ischia. The following are in the United States: Home of Garibaldi in Caprera, D. W. Powers, Rochester; Naples at Midnight, F. C. Sales, Pawtucket, R. I.; Fish-Market, Naples, H. Probasco, Cincinnati; Night at Capri, Judge G. Hoadley, Cincinnati; Storm in Roman Campagna, View near Rome, C. H. Wolff, Philadelphia; Staircase Street, Mrs. W. P. Wilstach, Philadelphia; Ball-Players at Villa Torlonia, Mrs. J. G. Fell, Philadelphia; Street in Naples, Joseph W. Drexel, N. Y.; Coliseum at Rome, Sta. Lucia, Temple of Vesta and St. Peter's, Convent of Vico, John D. Lankenau, Philadelphia; Bay of Naples, Summer Night's Festival at Naples, Wm. Astor, N. Y.—Meyer, Künst. Lex., i. 46; Brockhaus, i. 104; Müller, 3.

ACHILLES, ancient picture. See *Athenion.*

ACHILLES, EDUCATION OF, Jean *Regnault*, Louvre; canvas, H. 8 ft. 6 in. × 6 ft. 11 in. The young Achilles, nude, about to shoot an arrow, turns his head toward the Centaur Chiron, who, behind him, left,

Education of Achilles, Regnault, Louvre.

appears to give instruction; in background, a dead lion, and, on the rocks above, a serpent. Salon, 1783. Engraved by Bervic.—Réveil, v. 305; Landon, Musée, i. 23.

ACHTSCHELLINCK (Achtschellinckx), LUCAS, born in Brussels, baptised Jan. 16, 1626, died there, buried May 12, 1699. Landscape painter, Flemish school, pupil of Pieter Van der Borcht; master of Brussels guild in 1657. Was of considerable

merit; worked for churches and monasteries. Works: Landscapes (2 with figures by Pieter Bout), Dresden Gallery; three, formerly in Pommersfelden Gallery; three, Museum, Bruges; two, City Hall, ib.; others in churches at Brussels.—Meyer, Künst. Lex., i. 50; Weale, Bruges et ses environs (1846), 21.

ACKER, JACOB, flourished in Ulm, second half 15th century. German school. He is the only one of a family of painters of whom a well-authenticated work exists, viz., the pictures on the side wings and the predella of an altarpiece painted in 1483, which is preserved in the chapel of St. Leonard at the Cemetery of Risstipen, Ehingen. They represent Christ and the Disciples, and male and female saints.—Meyer, Künst. Lex., i. 51.

ACKERMANN, JOHANN ADAM, born in Mentz in 1780, died in Frankfort in 1853. Landscape painter; studied in Mentz and in Paris under David, then in Aschaffenburg, and from 1804 in Frankfort. Most successful in his winter landscapes taken in the Taunus, Spessart, and Odenwald. Works: View of Auerbach, View near Borghetto, Darmstadt Gallery. His brother, Georg Friedrich (1787–1843), was also a landscape painter.—Meyer, Künst. Lex., i. 51.

ACQUA, CESARE DELL', born in Pirano, Istria, July 22, 1821. History, genre, and portrait painter; pupil from 1842 of the Venice, and from 1847 of the Paris Academy, then in Brussels of Gallait, whose influence is, next to that of the Venetian school, most observable in his pictures. From 1857 to 1868, after a previous journey to Italy, he won his greatest success with historical paintings, among which are a series executed in 1858–66 in the Villa of Miramar for the Arch-duke Maximilian. Works: Last Moments of Niccolò Macchiavelli; Provenzano Silvani begging for Ransom of a Friend; Cromwell on the Battlefield; John preaching in the Desert (1851); Jesus calling Little Children (1854); The Brothers Degli Uberti in the Battle of Monte Aperto (1851); Mary Stuart derided by the People of Edinburgh (1854); Ferruccio at the Defence of Volterra (1854); Trieste proclaimed a free Port; Ugon da Duino entrusted with the Government of Trieste (1855); Reception of the Milanese in Brescia in 1162 (1857); Confession of Louis XI. (1858); Cornelia, Mother of the Gracchi; Tintoretto and his Daughter; Last Moments of Marino Faliero; Anna Erizzo rejecting Mohammed's Love; Erasmus and Bolognese Students; Youth of Spinoza; Dante received in Verona by Cane della Scala; Sally of the Milanese against Barbarossa (1863); The Kelts as first Inhabitants of the Rocks at Miramar; Roman Festival; Emperor Leopold I. visiting Grignano Monastery; Archduke Maximilian receiving the Delegation from Mexico; Departure of the Imperial Couple from Miramar; Arrival of Empress Elizabeth at Miramar; Allegory representing Maximilian planning the building of Miramar.—Meyer, Künst. Lex., i. 54.

ACTÆON. See *Diana* and Actæon.

ADAM, ALBRECHT, born at Nördlingen, April 16, 1786, died in Munich, Aug. 28, 1862. Painter of military genre and of horses; at Nuremberg in 1803 painted portraits and small hunting scenes, but afterwards, under the influence of Rugendas in Augsburg, took up military subjects, for which he found ample material during the Austrian campaign of 1809. Went with Eugène Beauharnais as court painter to Italy, and in 1812 to Russia; returned in 1815 to Munich, and found employment at court. In 1829 he worked in Stuttgart for the king of Würtemberg, and in 1850 painted in Vienna the battles of the Austrian army under Radetzky. Works: Battle of Leoben (1811); Battles of Moschaisk and Malojaroslawetz, besides 85 other scenes from campaign of 1812; sixteen battle pieces from Life of Eugène Beauharnais (1841, St. Petersburg); Battle of Abendsberg (1826); Painter's studio (1835), Berlin Museum; Battle on the Moskwa (1835); Battles of Custozza, Novara, and Sta. Lucia (1850); Battle of

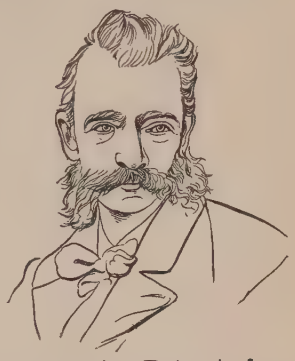
Temesvar (1853); Battle of Zorndorf (1861); numerous horse-pieces and small genre scenes and portraits.—Allgem. d. Biogr., i. 44; Brockhaus, i. 128; Meyer, Künst. Lex., i. 65; Regnet, i. 1.

ADAM, BENNO, born in Munich, July 15, 1812. Son and pupil of Albrecht, and one of the best animal painters of the Munich school. Has been called the German Landseer on account of his skill in treating domestic animals, combined with human figures. Works; Fox Chase, Prince Karl of Fürstenberg, Donaueschingen; Wounded Stag, Prince Max of Fürstenberg, Prague —Meyer, Künst. Lex., i. 69.

ADAM, EMIL, born in Munich, May 20, 1843. Painter of horses, equestrian portraits, and hunting scenes; pupil of his father Benno, and his uncle Franz, and in figure painting of Portaels at Brussels (1865). Works: Meet at Pardubitz (60 hunters on horseback, 1868, Princess Maria Kinsky); Hunt at Lippspring (40 persons, 1871, Duke of Nassau); Hungarian Stud Horses during an Inundation; Stud of Horses (R. G. Dun, N. Y.)—Meyer, Künst. Lex., i. 72; Müller, 5.

ADAM, EUGEN, born in Munich, Jan. 22, 1817, died there, June 4, 1880. Genre painter, third son and pupil of Albrecht, whom he accompanied (1848) to the seat of war in Italy, where he remained until 1856. Able painter of soldier life in peace and war, as also of picturesque customs and manners in Hungary, Croatia, and Dalmatia, which he visited in 1844–47. Manœuvre under command of the Emperor of Austria (1851); two scenes from Conquest of Malghuera (1852), Collection of Emperor of Austria; Wounded Soldier (1859), Munich Gallery; Cavalry Skirmish (1868).—Meyer, Künst. Lex., i. 71; Kunst. Chronik, xv. 646; Illustr. Zeitg. (1880), i. 513.

ADAM, FRANZ, born in Milan, May 4, 1815. Painter of military subjects and Hungarian scenes, like his father and master Albrecht, and his brother Eugen, with whom he followed the Italian and Hungarian campaigns in 1849 and 1850. Settled at Munich in 1850. Member of Munich and Vienna Academies; Order of St. Michael; great gold medal at Berlin, 1875. Works: Equestrian Portrait of Francis Joseph (1857); do. of Field Marshal Radetzky; Episode from battle of Solferino (1867); Skirmish between Austrian Uhlans and Piedmontese Dragoons (1868); Retreat from Russia (1869), National Gallery, Berlin; Battle of Sedan (1874), Duke of Saxe-Meiningen, replica (1879), National Gallery, Berlin; Bavarian Corps before Orleans (1879), Munich Gallery; Transportation of Prisoners after Sedan (1880); Hungarian Horses on the Danube (1881).—Brockhaus, i. 129; Meyer, Künst. Lex., i. 70; Müller, 4.



ADAM, HEINRICH, born at Nördlingen in 1787, died in Munich, Feb. 15, 1862. Landscape painter, brother of Albrecht, studied at Augsburg and Munich in 1808. Visited Italy in 1811, 1813, and 1819, after which time he gave up etching and devoted himself to landscape painting. His views of the Bavarian Alps, Switzerland, and Upper Italy are true to nature, though somewhat sober and dry in execution. Works: View of Como (1822); Max-Joseph Square, and 11 views of monumental buildings; Marienplatz with 14 frame pictures, Munich Gallery.—Meyer, Künst. Lex., i. 68.

ADAM, JEAN VICTOR, born in Paris, Jan. 28, 1801, died in Viroflay, Jan. 1, 1867. Military and genre painter, pupil of Meynier and Regnault. After 1840 chiefly occupied himself with designs for lithographic albums. Works: Entry of the French into Mentz, Battles of Castiglione, Neuwied, Montebello,

Surrender of Nördlingen, do. of Meiningen, all at Versailles; Victor Adam, The Postillion, Return from the Chase.—Meyer, Künst. Lex., i. 73.

ADAM, CREATION OF (Genesis i. 27), *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling. Adam, fully formed, lies on the verge of the earth in the act of rising, as if he felt for the first time the spark of life; above, at right, the Eternal, represented as an aged man with white hair and beard,

Creation of Adam, Michelangelo, Sistine Chapel.

upborne by genii, and enveloped in violet-grey drapery which is swelled out by the wind, stretches out his hand as if to bid Adam arise. Engraved by D. Cunego.—Grimm (Bunnètt), i. 333; Wey, Rome, 326; Kugler, 301; Klas. der Malerei, Pl. xxii., Text, 98.

ADAM AND EVE, Carlo *Cignani*, Hague Museum; canvas, H. 7 ft. × 4 ft. 10 in. Nude, seated, Eve presenting the apple; at left, the tree of life, around which is wound the serpent, holding an apple in its mouth; at right, below, a lioness and her cub. Painted in 1703. Engraved by Pierron; Devillier.—Réveil, xiii. 902; Filhol, ii. 98.

By A. *Dürer*, Palazzo Pitti, Florence; wood, diptych; each panel, H. 6 ft. 10 in. × 2 ft. 8 in. Figures full length, life size, nude. I. Adam standing under a tree, his hair flowing over his shoulders, holding in left hand the branch with the apple offered by Eve, while the right hangs down, the fingers making a deprecatory gesture; by his side a wild boar and a stag's head; in foreground, a cock-pheasant. II. Eve, standing under a tree, receives in her left hand the forbidden fruit from the serpent, twined around a limb, and with the other offers the branch to Adam; behind her a lioness asleep; two parrots are perched upon the tree, and in foreground are two partridges. Painted in 1507. In 16th century in Rathhaus, Nuremberg, whence passed into collection of Emperor Rudolph II. Old copies in Madrid and Mentz Museums. The latter, probably by Juvenel, replaced original at Nuremberg; was carried off by the French in 1796, and returned to Mentz. Original engraved by Calzi and Ferretti in Bardi.—Thausing, ii. 2. 277; Ephrussi, 141; Passavant, Christliche Kunst in Spanien, 142.

By Filippino *Lippi*, Brancacci Chapel, Carmine, Florence; fresco on right wall. Adam and Eve, the latter with the apple in

her hand, standing under the Tree of Life, around which is coiled the serpent with a woman's head. The Eve is one of the first really beautiful nude figures in modern art. — Kugler (Eastlake), i. 222.

By *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling, H. 10 ft. 7 in. × 31 ft. 10 in. In centre, the Tree of Life, coiled around which the serpent, having the body of a woman, is handing the fruit to Eve, who reclines on rocks at left; beside her, Adam, standing, is reaching up for the fruit; at right, Adam and Eve, bound with vine leaves, are fleeing before the Angel, who pursues from above with a drawn sword. Painted in 1512–13. —Pistolesi, viii. Pl. 107; Reveil, xiv. Pl. 497.

Adam and Eve, Filippino Lippi, Carmine, Florence.

By *Raphael*, Camera della Segnatura, Vatican; fresco, on ceiling. Eve, nude, standing, with one hand on a branch of the tree, around which is twined the serpent with a woman's head, offers the forbidden fruit to Adam, seated under a fig-tree. Painted in 1511; a fine composition, extremely pure in style and feeling. Engraved by V. Solis; Fr. Muller; R. Wibert, and others.—Passavant, i. 117; Müntz, 346; Ch. Blanc, École ombrienne; Gruyer, Fresques, 73; Perkins, Essay, 119.

By *Rubens*, Hague Museum; wood, H. 2 ft. 6 in. × 3 ft. Figures by Rubens, landscape by Brueghel. Sold in collection of Madam Backer, Leyden, 1766, for 7350 florins.—Smith, ii. 113.

Subject treated also by Lucas Cranach, Uffizi, Florence; Frans Floris, Uffizi, Florence; Domenichino, Rospigliosi Palace, Rome; Francesco Albani, Brussels Museum; Hendrik Goltzius, Hermitage, St. Petersburg; Palma Vecchio, Brunswick Gallery; and many others.

See also *Eden*, Expulsion from, and *Raphael's* Bible.

ADAM OF FRANKFORT. See *Elsheimer*.

Adam and Eve, Michelangelo, Sistine Chapel.

ADAMO, MAX, born in Munich in 1837. History and genre painter, pupil of the Munich Academy under Phil. Foltz, and

of Piloty. Works: Alva condemning Peers of the Netherlands (1868); Fall of Robespierre; Last Meeting between Egmont and Orange; Meeting between Charles I. and Cromwell; Adept in Laboratory; Cromwell dissolving Parliament.—Meyer, Künst. Lex., i. 77; Müller.

ADAN, LOUIS ÉMILE, born in Paris, March 26, 1839. Genre painter, pupil of Picot and of Cabanel. Medals: 3d class, 1875; 2d class, 1882. Works: Last Day of Sale (1875); Arrival at Château (1876); St. Martin's Summer; Room at Fontainebleau, H. B. Hurlbut, Cleveland; Marguerite at the Shrine, D. W. Powers, Rochester, N. Y.; Dancing Lesson (1877), O. D. Munn, N. Y.; Little Prodigy, Summer at St. Martin (1879);

Gulliver at Brobdignag (1880); Singing Lesson (1881); Autumn Evening (1882); The Ferryman's Daughter (1883); L'abandonnée; Old Château (1884); Anniversary, End of the Journey (1885).

ADEMOLLO, CARLO, born in Florence, Italy, in 1825. Landscape and military genre painter, nephew of Luigi A., pupil of Bezzuoli; became first known through landscapes and animal pieces; painted in 1856, by order of government, the Battle of S. Martino (Gallery of modern paintings, Florence), and since then chiefly military episodes in recent Italian history: Death of Cairoli at Varese; Condemnation of Frate Ugo Bassi; Stanislas Bechi going to Execution (1865). —Meyer, Künst. Lex., i. 84.

ADEMOLLO, LUIGI, born in Milan, Italy, April 30, 1764, died in Florence, Feb. 11, 1849. History painter, pupil of the Florence Academy; studied afterwards in Rome; was much employed in decorating interiors in fresco, especially in Milan, Florence, and Lucca. His works show superficial skill and weak drawing of the nude and of drapery. —Meyer, Künst. Lex., i. 81.

ADLOFF, KARL, born in Düsseldorf in 1819. Landscape and architecture painter; pupil of Düsseldorf Academy in 1833–41. In his earlier time he treated genuine landscape, but later gave the preference to Dutch harbour, shore, canal, and street views. His subjects are well selected, though dry and somewhat feeble in colour. Works: Dutch Canal (1841); Harbour at Amsterdam (1846); Dutch Winter Landscapes; Landing-place at Dordrecht (1851); View of Ehrenbreitstein and Coblentz (1854); Sea Harbour in Sunlight (1857).—Meyer, Künst. Lex., i. 84.

ADOLFI, CIRO, born at Bergamo, Italy, in 1683, died in 1758. History painter, son and pupil of Benedetto Adolfi (1640–1720), a painter of little reputation. Executed frescos in public buildings in Bergamo. Works: Four Evangelists, S. Alessandro della Croce, Bergamo; Deposition from Cross, S. Maria delle Grazie, ib.; Decollation of St. John, Church at Colognola.

ADOLFI, GIACOMO, born at Bergamo in 1682, died in 1741. History painter, son and pupil of Benedetto Adolfi and brother of the preceding. Among his best works are: the Coronation of the Virgin in the church of the Monastero del Paradiso, and the Adoration of the Magi in S. Alessandro della Croce, Bergamo. Other pictures in other churches in Bergamo and elsewhere.

ADONE. See *Doni*.

ADONIS. See *Venus* and Adonis.

ADONIS, DEATH OF, *Moretto*, Uffizi, Florence; canvas, figures life size. Venus, nude, wearing a diadem, is seated in a glade, attended by three nymphs and Pan playing his pipes; beside her a Cupid, pointing to right, where Adonis lies dead, with the boar in background. A capital picture, possibly by Sebastian del Piombo instead of Moretto. —C. & C., N. Italy, ii. 416; Rosini, v. 241; Molini, Galleria di Firenze, i. 145; Lavice, 34; Lasinio, i. Pl. 40.

By Paolo *Veronese* (?), Bridgewater House, London; canvas, H. 4 ft. 9½ in. × 5 ft. 7 in. Venus bewailing the death of Adonis, whose head is supported by a Cupid; in background, a Cupid and two dogs worry the boar. Perhaps by Carlo Caliari. From collection of Queen Christina of Sweden

to Orleans Gallery; bought by Duke of Bridgewater for 150 guineas.—Waagen, Treasures, ii. 498; Stafford Gallery, ii. Pl. 29.

ADORATION OF JESUS. See *Madonna* in Adoration.

ADORATION OF KINGS. See *Magi*.

ADORATION OF THE LAMB. See *Eyck*, Hubert van.

ADORATION OF MAGI. See *Magi*.

Death of Adonis, Moretto, Uffizi.

ADORATION OF SHEPHERDS. See *Shepherds*.

ADORATION OF TRINITY. See *Trinity*.

ADRIAENSSEN, ALEXANDER, born in Antwerp, Jan. 17, 1587, died there, Oct. 30, 1661. Fish and still life painter, Flemish school; pupil of Artus Van Laeck; travelled and came under influence of Rubens, and was intimate with Van Dyck, who painted his portrait, engraved by Van der Does. Works: Three pictures in Berlin Museum, one dated 1647. Among his best are four pictures in the Madrid Museum, and one representing fish, lobsters, a cat, and dead bird on a table, in Antwerp Museum.—Meyer, Künst. Lex., i. 86; Rooses (Reber), 422.

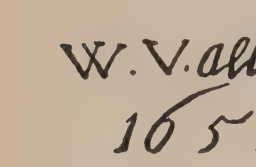
ADULTERESS. See *Woman* taken in Adultery.

AEKEN, HIERONYMUS VAN. See *Bosch*.

AELST, EVERT VAN, born at Delft in 1602, died there in 1658. Dutch school; painted dead game and weapons of the chase. Works: Two in Berlin Museum; Game, Dresden Gallery; others in Augsburg, Schwerin, and Potsdam Galleries.—Kugler (Crowe), ii. 520; Meyer, Künst. Lex., i. 100.

AELST, WILLEM VAN, born at Delft in 1620, died in Amsterdam in 1679. Dutch school; like his uncle and master, Evert van Aelst, whom he far excelled, he painted dead birds and weapons of the chase, but his favourite subjects were fruit and other eatables with drinking glasses, etc. In 1643 he became a member of the Guild of St. Luke at Delft. He visited France and Italy,

worked at Florence for the Grand Duke, who presented him with a golden chain and medal, and on his return home in 1656 settled at Amsterdam. Sometimes signed his name in Italian "Guglielmo." Works: Dead partridges, etc., Munich Gallery; marble table with dead birds (1653), do. with costly vessels and fruit (1659), Berlin Museum; three similar subjects, Dresden Gallery; four in the Pal. Pitti, Florence; Flowers (1663), and Still Life (1671, formerly at Compiègne), Hague Museum.—Kugler (Crowe), ii. 520; Meyer, Künst. Lex., i. 100; De Stuers, 3; Ch. Blanc, École hollandaise.



ÆNEAS AND ANCHISES, Lionello *Spada*, Louvre; canvas, H. 6 ft. 3 in. × 4 ft. 3 in. Æneas, accompanied by young Ascanius, bears on his shoulders his father Anchises, who received from Creusa, Æneas's wife, the penates saved from Troy. Taken to France in 1634 by the Maréchal de Créqui; bought after his death (1638) by Cardinal Richelieu, who bequeathed it to Louis XIII., as a work of Lodovico Carracci. Afterward ascribed to Domenichino. Engraved by Outkine; G. Audran.—Villot, Catalogue Louvre; Musée français; Filhol, ii. Pl. 85.

ÆNEAS AND DIDO, Pierre *Guérin*, Louvre; canvas, H. 9 ft. 8 in. × 12 ft. 9 in.; signed, dated 1813. Dido, reclining upon a coach, listens with interest to Æneas, who, seated at the left, recounts the story of the war of Troy; Cupid, under the form of Ascanius, holding one of the arms of the Queen, draws off her wedding ring; at right, Anna, sister of Dido, standing, looks at the false Ascanius. Salon, 1817; acquired in 1818 for 24,000 fr. Engraved by Forster.—Réveil, vii. 461.

ÆNEAS, LANDING OF, *Claude* Lorrain, formerly at Leigh Court; canvas, H. 5 ft. 4 in. × 7 ft. 4 in.; signed, dated 1675. Æneas and his companions landing in Latium. Companion piece to Temple of *Apollo;* formed with it at time of French Revolution, chief ornament of the Palazzo Altieri, whence bought by Fagan for 9,000 scudi; sold to Mr. Beckford, with four Italian cabinet pictures for £10,000; the two Claudes passed to R. H. Davies and thence to Sir Philip Miles, Leigh Court, for £12,000; Leigh Court sale (1884), to Agnew for 5,800 and 3,800 guineas respectively. —Waagen, Treasures, iii. 181; Pattison, Claude Lorrain.

AERTSZEN, PIETER, called Lange-Pier, born in Amsterdam in 1507, died there, buried Sept. 21, 1573. History and genre painter, Dutch school, pupil of Alaert Claessen; joined the Antwerp Guild in 1535. Most of his large altarpieces were destroyed by the Iconoclasts in 1566. Works: Crucifixion, Antwerp Museum; do. (1546), Antwerp Hospital; Egg Dance (1557), Amsterdam Museum; Christ bearing the Cross, Berlin Museum; Market Scene, Vienna Museum; Cook with Vegetables and Fruits, Cassel Museum.—Kugler (Crowe), i. 248; Meyer, Künst. Lex., i. 104.

AERTTINGER, KARL AUGUST, born in Munich, April 17, 1803. Military genre, portrait, and landscape painter. First studied in Augsburg under Clemens Zimmermann, then from his 20th to his 25th year in the Munich Academy, and in Paris in 1830–31. At Vienna (1846–48), he painted equestrian portraits of the Imperial family, and of Archduke Charles with the Austrian generals of 1809. In 1849 he joined the Russian army in Hungary, and after the campaign worked five years in Poland for Prince Paskievich. Since his return to Germany in 1854 he has painted chiefly genre and landscape.—Meyer, Künst. Lex., i. 107.

ÆSCULAPIUS, ancient picture. See *Aristarete; Nicophanes.*

ÆSCULAPIUS, OFFERING TO, Pierre *Guérin*, Louvre ; canvas, H. 9 ft. 10 in. × 8 ft. 8 in. An old man, convalescent, supported by his two sons, offers thanks before the altar of Æsculapius for his restoration to health; his daughter, on her knees, shows joy at seeing the serpent eat of the fruit placed upon the altar. Salon, 1795.—Réveil, iii. 155.

AËTION (Eëtion), painter and sculptor, time of Alexander the Great (?), classed by Pliny among greatest Greek artists. Most famous works, Marriage of Ninus and Semiramis and Marriage of Alexander and Roxana. The latter excited such admiration, when exhibited at the Olympic games, that Proxenidas, one of the judges, gave him his daughter in marriage. Raphael reproduced it in a drawing (Louvre) from Lucian's minute description (Herod. 4 ; Imag. 7), which Razzi (Il Sodoma) also followed in his fresco in the Farnesina. Müller places Aëtion in the age of Hadrian and the Antonines.—Müller (Welcker), 211, N. 1 ; Pliny, xxxv. 32. 36 ; Cicero, Brut., 18.

Martyrdom of St. Agatha, S. del Piombo, Pal. Pitti.

AFRA, ST., MARTYRDOM OF, Paolo *Veronese*, S. Afra, Brescia ; canvas, signed. The saint about to suffer martyrdom, with angels flying down with palms and garlands ; at foot of scaffold lie the severed heads of SS. Faustinus and Jovitus, that in front being a portrait of Veronese. Damaged by restoring.—Ridolfi, Marav., ii.39.

AGACHE, ALFRED PIERRE, born at Lille, contemporary. Figure and portrait painter, pupil of Pluchart and Colas. Medal : 3d class, 1885. Works : Fillette (1881); The Fates (1882); Study (1883); Decorative Figure (1884); Fortuna (1885).

AGAR, JACQUES D', born in Paris in 1642, died in Copenhagen, Nov. 16, 1715. French school ; a famous portrait painter of his day, pupil of Vouet. After the revocation of the Edict of Nantes (1682), being a Protestant he was forced to leave France ; went to Denmark and became court painter to Christian V., whose portrait he painted, as well as that of the queen, and of himself (1693), now in the Uffizi, Florence. After 1699, he went to England and painted many portraits.—Meyer, Künst. Lex., i. 114.

AGASSE, JACQUES LAURENT, born in Geneva, Switzerland, died in London in 1846. Animal and landscape painter ; studied for some time in Paris, went to London about 1800 and exhibited pictures for several years at the Royal Academy. Some of them, including six landscapes, were engraved. Works : Portrait of a Horse (1801) ; Rustic Repast ; Race Ground ; Market Day ; Fishmonger's Shop (1842).

AGATHA, ST., MARTYRDOM OF, Sebastian del *Piombo*, Pitti, Florence ; wood, H. 4 ft. 3 in. × 5 ft. 6 in.; signed, dated 1520. The saint, stripped to the waist, with two executioners about to apply their pincers to her breasts, at the order of Quinziano, Prefect of Sicily, who tortured her because she would not give up her faith ; be-

hind him are several soldiers; to right, smoke of a fire seen through an arch and men carrying wood. Painted for Cardinal Rangoni. Belonged afterwards to Duke of Urbino and came to the Medici through marriage of Ferdinand II. with Vittoria della Rovere. Carried to Paris in 1799; returned in 1814. A masterpiece. Shows marks of Michelangelo's coöperation.—Vasari, ed. Mil., v. 581; C. & C., N. Italy, ii. 332; Rosini, v. 9; Lavice, 66; Landon, Musée, vi. Pl. 57.

AGATHARCHUS, painter, born in Samos. Won renown in Athens, 5th cent. B. C., as a scenic and decorative painter; aimed at optical illusion by means of perspective and, like Apollodorus, is classed among the skenographers or skiographers, *i. e.*, shadow painters, showing (Mahaffy, Hist. Clas. Gr. Lit., i. 244) that the painting of shadows was first attempted to produce effects of perspective in scene painting. Agatharchus wrote a treatise on perspective and prepared the way for the development of painting in a modern sense. He decorated the house of Alcibiades at Athens (Plut. Alcib. 16), and painted a scene for Æschylus.—Vitruv. Præf., vii.; R. R., Schorn, 168; Brunn, ii. 51.

AGE OF INNOCENCE, Sir Joshua *Reynolds*, National Gallery, London; canvas, H. 2 ft. 6 in. × 2 ft. 1 in. A little girl, seated on the grass under trees, with her hands crossed. Vernon Collection, 1847; bought at Harman sale (1844) for 1520 guineas. Engraved by J. Grozer (1788), Ch. Turner, F. Joubert, S. Cousins; etched by A. Mongin.—Catalogue National Gallery; Pulling, 84; Portfolio (1877), 149; Art Journal (1850), 44; Stephens, English Children, by Sir J. R.

AGES, THREE. See *Three* Ages.

AGGAS, ROBERT, born about 1619, died in London in 1679. Landscape and scene painter, much employed by Charles II. A landscape by him is preserved in the Painter-Stainers' Hall, London.

AGLAOPHON, Greek painter, of Thasos, Ionic school, about 490 B. C. Chiefly noted as father and master of *Polygnotus* and *Aristophon*, though Quintilian (xii. 10, 3) says his pictures were worthy of admiration on other grounds than antiquity. Said to have been first to represent Victory (Nike) with wings, and to have painted a horse of remarkable excellence. The two pictures commemorative of victories of Alcibiades in the Olympic games (about 416 B. C.), attributed both to Aglaophon and to a supposed grandson of same name, were probably the work of his son Aristophon.—Pliny, xxxv. 35, 36 [60]; Brunn, ii. 13.

AGNENI, EUGENIO, born at Sutri, near Rome, Italy, in 1819. Pupil of F. Coghetti in Rome, where he went in 1832. When 18, he executed large paintings for churches, and in 1847 was employed by Pius IX. to decorate the throne-room in the Quirinal. He took part in the defence of Rome in 1848, and fled to Savona, where he aided Coghetti in frescoing the cathedral in 1849. He then decorated the palaces of Rocca, Solari, and Piuma, in Genoa, and invited by the architect of the Louvre to contribute to its decoration, went to Paris in 1852, but only a few months later proceeded to London, where he was employed to decorate the Queen's room in Covent Garden, and to paint a large picture of the royal family. After the liberation of Italy he settled in Florence; in 1866 again served as a volunteer under Garibaldi, and has, since then, been occupied with decorative paintings in Florence. Besides his great wall paintings, he has painted many genre pictures, and biblical and allegorical scenes. Work: Departed Spirits of Great Florentines protesting against the Foreign Invasion, Museo Civico, Turin.—Meyer, Künst. Lex., i. 124.

AGNES, ST., MARTYRDOM OF, *Domenichino*, Bologna Gallery; canvas, H. 15 ft. 10 in. × 10 ft. 4 in. St. Agnes, on a pile of wood in an open court, is stabbed by an executioner with a poniard; at right, three women and a child look on with horror; at left, the Prefect Sempronius, surrounded by

his guards; above, the Trinity, with a choir of angels, to one of whom Christ gives the palm of martyrdom and a wreath for St. Agnes. Painted for S. Agnese, Bologna; carried to Paris in 1796; returned in 1815. Engraved by G. Audran; F. Rosaspina. — Landon, Musée, vi. Pl. 25; Pinac. di Bologna, Pl. 52; Lavice, 17.

AGNES, ST., MARTYRDOM OF, *Tintoretto*, S. M. dell' Orto, Venice; canvas. Much injured by restoration. — Ridolfi, Marav., ii. 186; Zanotto, Guida, 328.

AGNOLO, ANDREA D'. See *Sarto*.

AGOBBIO, ODERIGI DA. See *Oderigi*.

AGRASOT, JOAQUIN, born at Orihuela, Spain, contemporary. History painter; pupil of Academy S. Carlos of Valencia and of Fr. Martinez. Works: A Prestidigitator; La Feria de Orihuela; Before the Bull Fight (1880); Starting of the Procession (1882); After Luncheon (1883); Fortuny's Studio, J. H. Stebbins, N. Y.; Monk and Children, M. Graham, N. Y.— La Ilustracion (1880), i. 291; (1882), ii. 3; (1883), i. 259.

AGRICOLA, CHRISTOPH LUDWIG, born in Ratisbon, Nov. 5, 1667, died there, in 1719. Landscape and portrait painter; German school. He was a constant traveller in Germany, England, Holland, and France, but preferred to live in Naples or Augsburg. He treated landscape in the classical style under Poussin's influence, and in his glowing atmospheric effects resembles Claude. Works: two Oriental Landscapes, Mountain View, Portrait of Himself, Brunswick Museum; two Landscapes with Figures, Cassel Gallery; Thunder Storm, Rainbow, Sunset, Pommersfelden Gallery; Landscapes with large Rock, Millstone on Sled, Dresden Gallery; Ruins of Monument, Vienna Museum;

Martyrdom of St. Agnes, Domenichino, Bologna Gallery

Morning Dawn, Night, Rainbow, Landscapes in Rain, Uffizi, Florence; others in Naples, Bologna, Turin, Gotha, Frankfort, Schwerin, and Breslau Galleries.—Kugler (Crowe), ii. 567; Meyer, Künst. Lex., i. 137.

AGRICOLA, EDUARD, born in Stuttgart, in 1800. Landscape painter, pupil of Berlin Academy; studied afterwards in Italy, where, at different times he spent eighteen years. Finally settled in Carlsruhe. Works: Waterfalls of Tivoli, Sicilian Landscapes, Amalfi, Castel di Portici.—Meyer, Künst. Lex., i. 141.

AGRICOLA, FILIPPO, born at Urbino in 1776, died in Rome in 1857. Subject painter, pupil of Academy S. Luca, Rome, of which he was director in 1843. His Marius contemplating Ruins of Carthage, for which he was awarded the first prize in 1812, is in the Academy S. Luca, where is also his last work, Assumption, a commission from Gregory XVI. Other works: Holy Family (1819), Dante and Beatrice, Petrarch and Laura, Tasso and Eleonora, Herodias, Pygmalion, Madonna, Venus and Cupid, portraits of Crown Princess of Denmark (1822), of Countess Perticari, of the Poet Monti and his Daughter.—Meyer, Künst. Lex., i. 139; Kunstblatt (1823), 87; (1843) 140.

AGRICOLA, KARL (Joseph Aloys), born at Seckingen, Baden, Oct. 18, 1779, died in Vienna in 1852. Miniature painter, made his first studies in Carlsruhe, then from about 1798 at the Vienna Academy under Füger, in whose mannered style he painted to the last. His water colour miniatures, which are more generally known than his oil paintings, found great favour in Vienna. Works: Madonna, Vienna Museum; Cupid and Psyche, The Hours, Vienna Academy; St. Catharine, Cupid Hunting Butterflies, Cupid Asleep.—Meyer, Künst. Lex., i. 139; Andresen, iv. 1.

AGRIPPINA, LANDING OF, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 2 ft. 11 in. × 3 ft. 11 in. Agrippina, mother of Caligula and widow of Germanicus, brought home in an urn the ashes of her husband, who had died of poison at Antioch. She landed at Brundusium (Tac. An. iii. 1), but the picture represents Rome, with the Triumphal Bridge and Palace of the Cæsars in the background. Royal Academy, 1839; Turner Collection. Engraved by A. Willmore. Etched by A. Brunet-Debaines in Portfolio, 1878.—Hamerton, Life; Catalogue National Gallery.

AGUADOR DE SEVILLA. See *Water* Carrier.

AHLBORN, AUGUST WILHELM JULIUS, born in Hanover, Oct. 11, 1796, died in Rome, Aug. 24, 1857. Landscape painter, pupil of Berlin Academy, and of Wach; after 1827 resided in Italy and painted Italian views in the classic style, though he occasionally treated scenery in the Tyrol and Northern Germany, as well as religious subjects and portraits. Works: View of Tiber, St. Peter's seen from the Vatican, Grotta Ferrata on the Alban Hill, portraits of Prince Leopold of Dessau and of Blücher, Castle at Potsdam; Villa Mondragone, Bellevue Castle, near Berlin; others in the Castle of Charlottenburg; View of Amalfi, Royal Palace, Berlin.—Meyer, Künst. Lex., i. 148; Rosenberg, Berlin Malersch., 56.

AIGEN, KARL, born in Olmütz, Moravia, in 1684, died in Vienna, Oct. 22, 1762. Painter of altarpieces, genre, and landscapes; studied probably in Vienna under P. von Strudl; member of Academy in 1754, and superintended school of painting in 1750–59. Works: Fair outside a City Gate, Kirmess, Vienna Museum; two winter landscapes, Harrach Gallery, Vienna.—Meyer, Künst. Lex., i. 150.

AIGNER, JOSEF MATTHÄUS, born in Vienna, Jan. 18, 1818. Portrait painter, pupil of Amerling, and early acquired reputation. Being concerned in the revolutionary movement of 1848, and sentenced to death, he was pardoned at the intercession of influential persons. His portraits of Lenau, Grillparzer, F. Halm, Feuchtersleben, Betty Paoli, Rubinstein, Emperor Francis Joseph, and Empress Elizabeth, are characteristic, broadly treated and good in colour.—Brockhaus, i. 274; Meyer, Künst. Lex., i. 151; Müller, 7.

AIGNIER, LOUIS AUGUSTE LAURENT, born in Toulon, Feb. 21, 1819, died there, June 8, 1865. Landscape and marine painter, pupil of E. Hébert; sketched in France and Spain. Works in museums of Toulon and Marseilles.—Meyer, Künst. Lex., i. 152.

AIKMAN, WILLIAM, born at Cairney, Forfarshire, Scotland, Oct. 24, 1682, died in London, June 7, 1731. Pupil of Sir John Medina; studied in Rome in 1707–10, travelled in the East, returned to Edinburgh in 1712, and practised portrait painting with success. In 1723 settled in London, where he imitated manner of Kneller. His large, unfinished picture of the royal family is in collection of Duke of Devonshire; portrait of himself in National Gallery, Edinburgh; portrait of poet Thomson, Lyttelton Gallery, Worcester; portrait of Duncan Forbes (?), National Portrait Gallery, London. Many of his works are engraved.—Redgrave; Meyer, Künst. Lex., i. 152.

AINEMOLO. See *Aniemolo.*

AINMILLER, MAX EMANUEL, born in Munich, Feb. 14, 1807, died there, Dec. 9, 1870. Painter of architecture and reviver of glass painting; pupil of the Munich Academy, afterwards concerned in, and since 1844, director of the royal manufactory of stained glass, which under his supervision has produced important works for the cathedrals of Ratisbon, Cologne, and Speier, St. Paul's in London, and the university church at Cambridge. His Gothic church interiors, which show a thorough knowledge of architecture, are somewhat hard and cold in colour, though well managed as to light and shade. Works: two interior views of Westminster Abbey, Munich Gallery; do., and others, National Gallery, Berlin; interiors of Church of our Lady in Munich, St. Lawrence Church in Nuremberg, St. Stephen's in Vienna, and Ratisbon and Ulm cathedrals.—Allgem. d. Biogr., i. 166; Meyer, Künst. Lex., i. 154; Kunst-Chronik, vi. 41; Brockhaus, i. 277.

AIVASOVSKI, IVAN CONSTANTINOVICH, born at Feodosia, Crimea, July 7, 1817. Marine painter, pupil of the St. Petersburg Academy, from 1833, and of Philippe Tanneur after the latter's arrival there in 1835. From 1837 he studied independently from nature, and in the same year exhibited six pictures which attracted the attention of the Emperor, who enabled him to travel in the Crimea and Mingrelia. He went in 1840 to Italy, where he painted, especially in Naples, his first successful pictures, and after having visited Holland, England, and Spain, returned to Russia in 1844, was made member of the St. Petersburg Academy, and executed for the Emperor several views on the Gulf of Finland. In 1845 he made a tour through Southern Russia and Turkey, and then settled in his native town. In 1847–56 he exhibited a great number of pictures in Russia; went to Paris in 1856 and painted there 25 pictures during the following winter. Medals: Paris, 3d class, 1843; L. of Honour, 1857. Works: View of Kertsch (1846), Sunrise on the Black Sea (1850), Creation, Deluge (1865), and others, Hermitage, St. Petersburg; Sea Fights at Revel, Wiborg, and Tchesme, Wreck of the Frigate Ingermanland, Peter the Great at Krassnaja Gorka, Winter Palace, ib.; View of Constantinople, Calm Sea, Naples by Moonlight, Academy, ib.; Solar Eclipse, Geographical Society, ib.; Venice, Storm, two Moonlight Views, Exchange, ib.; Lighted Castle on the Sea, Peterhof; Calm Sea by Moonlight, three Storms at Sea, Monastery of St. George, Moscow Museum.—Meyer, Künst. Lex., i. 156; Müller, 8.

AJAX, ancient picture. See *Apollodorus, Panœnus, Parrhasius, Timanthes, Timomachus.*

AKIMOFF, IVAN AKIMOVICH, born in St. Petersburg, May 22, 1754, died May 15, 1814. History painter, pupil of the St. Petersburg Academy; studied afterwards in Bologna and Rome, where he copied chiefly Domenichino and the Carrac-

ci. In Rome he was under the influence of P. Batoni, but later took Guercino for his model. After his return to Russia he was made member of the Academy, where the entire instruction in painting was soon entrusted to his guidance. His talent has been greatly overrated by his contemporaries. Works: Prometheus making a Statue, Hercules on the Pyre, St. Petersburg Academy; Resurrection, Assumption, The Archangel, Alexander-Nevski Monastery.—Meyer, Künst. Lex., i. 163.

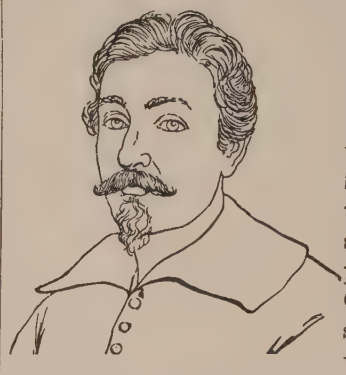
ALAMANNO or ALEMANNO, GIOVANNI or ZUANE. See *Antonio* da Murano.

ALAMANNO, PIETRO, 2d half of 15th century. Venetian school; a mannered imitator of his master, Carlo Crivelli, alike devoid of power as a draughtsman and as a colourist. His style is a mixture of that of Crivelli and of Girolamo da Camerino, or in other words of the Lombardo-Venetian and the Umbro-Paduan schools. Examples in churches at Ascoli: Madonna and Saints (1489), S. M. della Carità; do., Library of the Seminary; do., S. Giacomo Apostolo.—C. & C., N. Italy, i. 98; Meyer, Künst. Lex., i. 264; Burckhardt, 592.

ALAUX, JEAN, called le Romain, born in Bordeaux, Jan. 15, 1786, died in Paris, March 2, 1864. History painter, pupil of Vincent and Guérin; won in 1815 the grand prix de Rome, and resided in that city five years. After the restoration of the Bourbons, executed many pictures for churches, and decorated the new rooms in the Louvre; and under Louis Philippe painted much for the new Museum at Versailles. He was director of the French Academy in Rome in 1846–53; became member of the Institute in 1851; Legion of Honour in 1841. Works: Pandora brought from Heaven by Mercury (1824), ceiling of palace of St. Cloud (destroyed in 1870); Burial of our Lord, Notre Dame de Loretto, Paris; Poussin and allegorical figures, ceiling, Louvre; Battle of Villaviciasa (1836), do. of Denain, Conquest of Valenciennes (1837), Assembly of Notables in Rouen under Henry IV., Meeting of the States General in 1328, do. in 1614, Reading of the Will of Louis XIV. (1850), Presentation of Poussin to Louis XIII., etc., altogether 29, Versailles Museum.—Meyer, Künst. Lex., i. 166; Art Journal (1864), 215; Kunstblatt (1833), 224; (1837), 187; (1838), 115; (1841), 203.

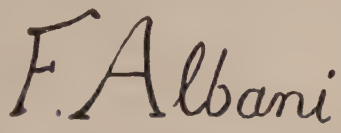
ALBA. See *Macrino* d'Alba.

ALBANI (Albano), FRANCESCO, born in Bologna, March 17, 1578, died there, Oct. 4, 1660. Bolognese school. Son of Agostino Albani, a silk merchant; pupil of Denis Calvaert at same time with Guido



Reni, whom he followed to the school of the Carracci. After painting in Bologna he accompanied Guido to Rome (1607–8), where he was engaged to finish the frescos in S. Giacomo degli Spagnuoli, begun by Annibale Carracci. This made his reputation, and brought him many commissions. He loved to paint mythological subjects, in which he could introduce goddesses, nymphs, and loves in smiling landscapes; and as he represented them generally on small canvases he was called the Anacreon of painting. He had a villa delightfully situated, and a beautiful wife and twelve children, who are said to have served as his models. At Rome and in Bologna, as teacher and painter, he became the rival of Guido, whose disciples affected to despise his style as effeminate. Albani's large works from sacred history show that he was capable of a nobler style than he generally attained. Four of these are in the Bologna Gallery. Albani executed frescos in the Palazzo Verospi (Torlonia), and in the church of S. M. della Pace, Rome; and in the Giustiniani Villa, Bassano. Other works are: Expulsion from Paradise, Lord

Wensleydale, London; Repose in Egypt, Dresden Gallery; do., Uffizi, Florence; Holy Family, Palazzo Pitti, Florence; The Four Elements, Turin Gallery; do., Palazzo Borghese, Rome; Annunciation (2), *Venus* and Adonis, *Venus* and Vulcan, Toilette of *Venus*, *Cupids* Disarmed, Mars and Nymphs, *Salmacis* and Hermaphroditus, Lot and his Daughters, Hersilia separating Romulus and Remus, Holy Family, Louvre, Paris.—Malvasia, ii. 149; Lanzi, iii. 89; Meyer, Künst. Lex., i. 171; Amorini, Vita, etc. (1837); Burckhardt, 764, 770, 785, 791, 801; Ch. Blanc, École bolonaise; Dohme, 2iii.



ALBERTI, ALESSANDRO, born at Borgo S. Sepolcro, Italy, March 9, 1551, died in Rome, July 10, 1596. Son of the architect and sculptor Alberto A.; pupil of one Gaspero di Silvestro of Perugia; went to Rome in 1556. He was employed by several Italian princes, and painted for churches and palaces in Naples and in Rome. Highly esteemed as a fresco-painter.—Meyer, Künst. Lex., i. 204.

ALBERTI, ANTONIO. See *Antonio* da Ferrara.

ALBERTI, GIUSEPPE, born at Cavalese, Tyrol, in 1664, died there in 1730. Studied medicine at Padua, but gave it up for architecture and painting, which latter he studied in Venice under Liberi, and then in Rome. On his return in 1682, he settled in Trent, built there the Crucifix Chapel in the Cathedral, and became a priest. Afterwards he painted a number of religious pictures, visited Rome a second time, and is said to have stayed there nearly twenty years.—Meyer, Künst. Lex., i. 217.

ALBERTI, MICHELE, flourished at Florence 2d half of 16th century. Florentine school, pupil of Daniele da Volterra. Did not belong to the Alberti family of Borgo S. Sepolcro. He painted in Rome frescos after drawings by his master, with whom he seems to have been closely allied.—Meyer, Künst. Lex., i. 216; Vasari, ed. Mil., vii. 61.

ALBERTINELLI (Bertinelli), MARIOTTO, born in Florence, Oct. 13, 1474, died there, Nov. 5, 1515. Florentine school, son of Biagio di Bindo and scholar of Cosimo Roselli, in whose studio he contracted an intimate friendship with Fra Bartolommeo, of whom he became the associate and most successful imitator. They worked together from before 1490 (when both left Roselli's studio), until 1499. Albertinelli's *Christ* appearing to the Magdalen, Louvre, shows his first manner, under influence of Cosimo Roselli. After 1500 he completed the fresco of the Last Judgment in S. M. Nuova, Florence, left unfinished (Oct., 1499) by Fra Bartolommeo, whose continued influence after their separation is manifest in the famous *Visitation*, in the Uffizi. Other works by Albertinelli of high merit are a *Holy* Family (1503–6), Palazzo Pitti, Florence; a fresco of the Crucifixion (1506), Florentine Certosa; and a *Madonna* with Saints (1506), Louvre. These pictures belong to the best period of the painter, who afterwards wasted much time in experimenting on vehicles for oil painting, and took many pupils, among whom were Bugiardini, Francia Bigio, Innocenzo da Imola, and Pontormo. In 1509, after a separation of nine years, Albertinelli again became the associate of Fra Bartolommeo, and traces of his hand are perceptible in the Frate's altarpiece in S. Romano, Lucca, the lower part of his Assumption, Berlin, and in his Nativity, Saltocchio, near Lucca. Among his works of this period are: Madonna (1509), Fitzwilliam Museum, Cambridge; *Annunciation* (1510), *Trinity* (1510?),

and *Madonna* with Saints (1510?), Florence Academy. In 1512, the two painters again separated and divided the profits of their common workshop. The Adam and Eve and the Sacrifice of Abraham at Castle Howard were painted by Albertinelli, after this year, during which he for a short time gave up painting and kept a tavern near the Porta San Gallo, Florence. Other works of his late period are the *Annunciation* (1513?), Munich Gallery, and a triptych, Poldi Collection, Milan, which has been attributed both to Raphael and to Fra Bartolommeo. Albertinelli's last work was the Marriage of St. Catharine at Viterbo, begun by the Frate for the church of S. Silvestro.—C. & C., Italy, iii. 484; Meyer, Künst. Lex., 218; Vasari, ed. Mil., iv. 217; Lermolieff, 87, 227; Marchesi, ii. 12; Lübke, Gesch. ital. Mal., ii. 171.

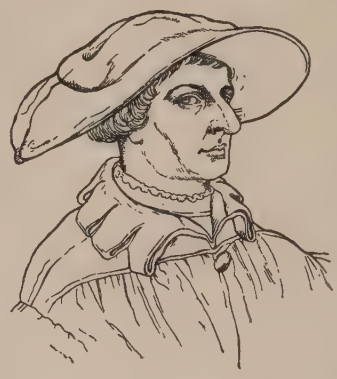
ALBRECHT, BALTHASAR AUGUSTIN, born in Berg on Lake Starnberg, Bavaria, in 1687, died in Munich, Aug. 1, 1765. History and allegory painter, German school; pupil of N. G. Stuber, studied in Venice and Rome, returned to Munich in 1719, and became court painter. His groups of children in the Schleissheim Gallery are very attractive. Many of his religious pictures are to be found in Bavarian churches. Works: Children playing, Vintage, Allegory of Painting, do. of Sculpture, portrait of Sculptor Straub, portrait of himself painting the Muses on Parnassus, Schleissheim Gallery.—Meyer, Künst. Lex., i. 234.

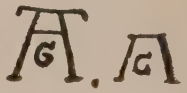
ALBRIER, JOSEPH, born in Paris, Oct. 4, 1791, died there in March, 1863. History painter, pupil and follower of Regnault. Imitated Greuze's pictures so closely as to deceive many amateurs. Works: Narcissus, Cyparissus changed into a Cypress, Amyntas delivering Sylvia (1822), Daphnis and Chloë, Louis XIV. and De la Vallière (1828), Two Scenes from Life of Frederic the Great, Meeting of the Chapter of the Golden Fleece, Versailles Gallery.—Meyer, Künst. Lex., i. 236; Lejeune, i. 286, iii. 5.

ALCIMACHUS, Greek painter, probably about time of Alexander the Great. Painted portrait of Dioxyppus the athlete, after he had received a prize at Olympia.—Pliny, xxxv. 40 [139].

ALCOTT, MAY (Mme. Ernest Nierker), born in Concord, Mass., in 1840, died in 1879. Genre painter, studied in School of Design, Boston, in Krug's studio, Paris, and under Müller. Professional life spent in Boston, London, and Paris. Her copies in oil and water-colour of Turner's pictures are given to the pupils of the South Kensington school, to work from. She also painted still-life subjects, and flower panels.

ALDEGREVER, HEINRICH, born at Soest or Paderborn in 1502, died probably in 1558. German school; chiefly known as an engraver, and one of the most accomplished of the so-called "Little Masters." His rare oil paintings are hard and dry, the flesh of a leathery brown hue. Works: Christ crowned with Thorns (1529), Prague Gallery; Philip von Waldeck (1535), Breslau Gallery; Magdalen Wittig (1541), Brunswick Museum; Male portrait (1551), Berlin Museum; do. (1544), Liechtenstein Gallery, Vienna; Anabaptist David Joris, Basle Museum.—Scott, Little Masters, 88; Meyer, Künst. Lex., i. 239; Brockhaus, i. 363; Keane, Early Masters, 181; Allgem. d. Biog., i. 325.





ALDENRATH, HEINRICH JACOB, born in Lübeck, Feb. 17, 1775, died in Hamburg, Feb. 25, 1844. Portrait and miniature painter, German school; pupil of Joh. Jak. Tischbein, and at Lübeck of Friedrich Karl

Gröger, his friend and associate, with whom he frequented the Berlin Academy; studied in Dresden and Paris, and lived in Lübeck, Kiel, Copenhagen, and Hamburg, where the two settled in 1814, after the conclusion of peace.—Meyer, Künst. Lex., i. 254.

ALENI, TOMMASO, flourished in 1500–1515. Lombardo-Cremonese school. Sometimes called Il Fadino. Several of his pictures exist: Madonna, Bignami Collection, Casal Maggiore; Nativity (1515), Municipio, Cremona, a manifest though weak imitation of Perugino; and St. Peter and St. Anthony, Calvalcabò Collection, Cremona.—C. & C., N. Italy, ii. 449; Meyer, Künst. Lex., i. 266.

ALESIO (Allecio), MATTEO PEREZ DE, born in Rome about 1547, died about 1600 (?). Italo-Spanish school, called also Matteo da Leccio. Said to have formed himself in the school of Michelangelo and after Salviati. Went to Malta, returned to Rome before 1582, and settled in Seville, Spain, in 1583. He at once gained reputation, and was extensively employed in painting for churches frescos of colossal size, the fondness for which was a peculiar feature of this artist. According to Baglione he afterwards went to the West Indies and, after having accumulated wealth, died there in poverty. The report of his return to Rome lacks foundation.—Meyer, Künst. Lex., i. 271; Ponz, Viage, ix. 25; Cean Bermudez, iv. 75.

ALESSANDRO VERONESE. See *Turchi*, Alessandro.

ALEXANDER OF ATHENS. Name inscribed on one of four marble slabs, in Royal Museum at Naples, found at Resina on slope of Vesuvius. All decorated with outline drawings in red; the one bearing name of Alexander represents a group of five women whose names also are given.—Corp. Inscr. Gr., 5863.

ALEXANDER ENTERING BABYLON, Charles *Lebrun*, Louvre, Paris; canvas, H. 14 ft. 9 in. × 23 ft. Alexander, a sceptre in one hand, and a sword in the other, is standing in a chariot drawn by two richly caparisoned elephants, forming part of a triumphal procession; in front, an officer gives orders to slaves bearing a golden vase on a litter; in background, the walls and buildings of Babylon, crowded with people. Series of History of *Alexander*. Engraved by G. Audran (1675).—Landon, Musée, x. Pl. 69; Filhol, ii. Pl. 91; Villot, Cat. Louvre.

ALEXANDER AND DIOGENES, Sir E. *Landseer*, National Gallery, London; canvas, H. 3 ft. 7 in. × 4 ft. 8 in. Eight dogs grouped to illustrate the interview at Corinth between Alexander and the Greek cynic, when the latter requested the conqueror to stand out of his sunshine. Royal Academy, 1848; bequeathed by Jacob Bell in 1859. Engraved by Thos. Landseer.—Catalogue National Gallery; Stephens, 91.

ALEXANDER AND FAMILY OF DARIUS. See *Darius*, Family of.

ALEXANDER THE GREAT, ancient picture. See *Antiphilus*, *Apelles*, *Nicias*, *Philoxenus*, *Protogenes*.

ALEXANDER, HENRY, born in San Francisco, California, in 1860. Genre painter; studied seven years in Munich under Loeffts and Lindenschmidt. Exhibited first in Munich in 1879. Studio in New York. Works: Sunday Morning (T. B. Clarke, N. Y.).

ALEXANDER, HISTORY OF, Charles *Lebrun*, Louvre, Paris; five pictures, viz.: Passage of the *Granicus*, Battle of *Arbela*, Tent of *Darius*, *Alexander* and Porus, *Alexander* entering Babylon. Ordered by Louis XIV. in 1660 for reproduction in Gobelin tapestry; painted in 1661–68. They were engraved by G. Audran, who also engraved, after Le Brun's design, a sixth subject, Porus in Battle, which was never painted.—Villot, Catalogue Louvre.

ALEXANDER AND PORUS, Charles *Lebrun*, Louvre, Paris; canvas, H. 15 ft. 5 in. × 41 ft. 4 in. King Porus having been defeated on the banks of the Hydaspes, India, was carried a prisoner before Alexander, who asked him how he wished to be treated. "Like a king," replied Porus (Plutarch, Alex., lx.). Alexander on horseback, attended

by his principal officers, extends his hand to Porus, who, wounded, is sustained by three soldiers; in background, the battlefield. Series of History of *Alexander*. Engraved by G. Audran (1678), D. Bertaux.—Landon, Musée, ix. Pl. 21–23; Filhol, iv. Pl. 265; Villot, Catalogue Louvre.

ALEXANDER AND ROXANA, MARRIAGE OF. See *Aëtion*.

ALEXANDER IN TENT OF DARIUS. See *Darius*, Tent of.

ALEXANDER AT TOMB OF ACHILLES, *Raphael*, Camera della Segnatura, Vatican; picture in grisaille, under the Parnassus, at left. Alexander the Great, at right, orders a bearded man to place the poems of Homer in the sarcophagus, the lid of which is raised by a youth; at each side, six soldiers. Painted in 1511. Engraved by Marc Antonio, and others.—Passavant, i. 119.

ALEXEJEFF, FEODOR JAKOVLEVICH, born in St. Petersburg in 1753, died there in 1824. Architecture and perspective painter; pupil of St. Petersburg Academy, by which he was sent to Italy. At first painted flowers and fruits, but in Venice, where he arrived in 1774, devoted himself to perspective painting under Gaspari and Giuseppe Moretti. After his return he was official painter of decorations in 1779–87. In 1795 he went to Southern Russia to paint scenes visited by Catharine II. on her tour in 1787. Under Paul I. he was employed on decorative works. In 1803 he became professor at the Academy. Works in Moscow Museum.—Meyer, Künst. Lex., i. 287.

ALEXEJEFF, NIKOLAI MICHAILOVICH, born in 1815. History, genre, and portrait painter, pupil of Stupin. In 1836–40 he was at the head of the school at Arsames, Government of Nizhni-Novgorod, founded there by his relative Stupin in the beginning of the century. Works: Egyptians in Red Sea, Healing the Blind, Healing the Leper, Marriage at Cana, Christ rescuing Peter, Isaac Cathedral, St. Petersburg.—Meyer, Künst. Lex., i. 288.

ALFANI, DOMENICO, born in Perugia in 1483 (?), died after 1553. Umbrian school, son of Paris Pandari Alfani, goldsmith and architect; pupil of Perugino at same time with Raphael, who became his intimate friend. Raphael invited him to Rome, but Domenico preferred to remain in Perugia, where he acted as Raphael's agent, and was repaid by an occasional sketch. He became a registered master in Perugia in 1510. In 1520 he legitimized his natural son Orazio and took him into partnership, after which they worked together. Domenico's earliest production is a Holy Family (1510), Perugia Gallery, painted after a drawing by Raphael. His Madonna and Saints, dated 1518, in the Collegio Gregoriano, Perugia, is thoroughly Raphaelesque. The Madonna with two Angels (1521), in the Cathedral of Città della Pieve, is painted in the same style, but the Madonna and Saints of 1524, in the Perugia Gallery, shows a change from the Umbrian manner of his earlier works to the bold treatment of the later Florentines. This change is more marked in a Madonna and Saints of 1532 in S. Giuliano, Perugia. In 1553 he painted, with Orazio, a Crucifixion, in S. Francesco, Perugia.—C. & C. Italy, iii. 364; Vasari, ed. Mil., iii. 622; Meyer, Künst. Lex., i. 291; Burckhardt, 575; Ch. Blanc, École ombrienne.

ALFANI, ORAZIO, born in Perugia about 1510, died in Rome in 1583. Umbrian school, son and pupil of Domenico Alfani, whom he frequently assisted. He was the first president of the Academy of Perugia, and many pictures there are attributed to him, such as a Nativity and a Holy Family. The one certain work by this artist is the Crucifixion with SS. Jerome and Apollonia which he assisted his father in painting (1553), or finished after his death.—C. & C., Italy, iii. 365; Vasari, ed. Le Mon., iii. 624; Ch. Blanc, École ombrienne; Meyer, Künst. Lex., i. 293; Burckhardt, 575, 652.

ALFARO Y GAMEZ, Don JUAN, born in 1640 in Cordova, died in Madrid in 1680. Spanish school; pupil of Antonio del Castillo and of Velasquez, whose portraits he learned to imitate. Also an engraver and writer, both of poetry and prose. Works: Assumption (1668), Museo Nacional; Antonio da Solis, portrait, D. Valentin Carderera, Madrid.—Curtis, 328; Stirling, 809; Meyer, Künst. Lex., i. 295.

ALGERIAN FALCONER, Eugène Fromentin, Albert Spencer, New York. In the foreground, an Arab horseman, riding at full gallop, holds a falcon perched upon his wrist, as high above his head as his arm will stretch. His whole action is full of intense energy, and the speed of his horse is shown by the sand whirling around him. In the background are indications of other mounted figures. Salon, 1863. Etched by Flameng; Lionel. Several replicas.

ALIBERTI, GIANCARLO, born at Asti, Piedmont, in 1680, died about 1740. One of the many skilful masters of the 18th century, who excelled in the execution of those extensive, quickly-painted frescoes, termed macchinose by the Italians. His style was a mixture of Roman and Bolognese art, showing the influences of Maratta and the school of the Carracci, with a leaning towards Correggio. He frescoed churches in Asti, Pavia, and other Italian cities.—Meyer, Künst. Lex., i. 312.

ALIBRANDI, GIROLAMO, of Messina, born about 1470, died in 1524; but De Marzo thinks him the painter of an Epiphany in the church of Venetico, Sicily, dated 1532. Neapolitan school; studied several years in Venice and afterward in Milan with Leonardo da Vinci. Returned to Sicily in 1514, and painted in Messina; called sometimes the Raphael of Messina. Most important of his works is a Presentation in the Temple, dated 1519, in San Niccolò, Messina. Style a mixture of the Leonardesque and Ferrarese.—Meyer, Künst. Lex., i. 312; C. & C., N. Italy, ii. 116.

ALIENSE, born in Greek island of Milo in 1556 (?), died in Venice in 1629. Real name Antonio Vassilacchi. Venetian school; pupil of Paolo Veronese, who dismissed him, Ridolfi says, on account of jealousy at his wonderful progress. Aliense then applied himself to the study of the works of Tintoretto, and soon acquired a style which, for strength and boldness of design, and vigor of colouring approached the best productions of that master. He won a great reputation, was patronized by the doge and nobility of Venice, and was invited to their respective courts by Philip II. of Spain, and by Sigismund III. of Poland. But he preferred to remain in Venice, where he lived in great state, and executed many works for public buildings and churches. In the Palazzo Ducale are his Adoration of the Magi, Coronation of Baldwin Emperor of Constantinople, the Doge Ordelasso Faliero at the Capture of Zara, and other large pictures; and in S. Apostoli are his Sacrifices of Abraham and Cain and Abel. Examples of his work are also in S. Giovanni del Rialto, S. Giovanni del Tempio, S. Leonardo, S. Giovanni Evangelista, S. Zaccheria, S. Domenico a Castello, S. Paterniano, S. Chiara S. Procolo, S. Vitale, and the Frari, Venice, and in S. Pietro de' Casinensi, Perugia. —Ch. Blanc, École vénitienne; Burckhardt, 745, 750, 753, 754; Sansovino, Venetia illustrata, 271.

L'Aliensis f.

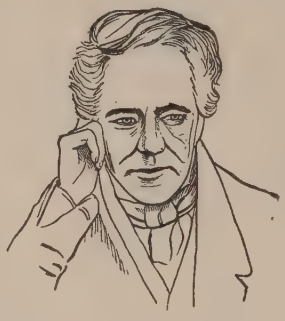
ALIGNY, CLAUDE FRANÇOIS THÉODORE CARUELLE D', born at Chaumes, Nièvre, Feb. 6, 1798, died in Lyons, Feb. 25, 1871. Landscape painter, pupil of Regnault and Watelet; treated landscapes in the historical style, and attained great distinction

as a follower of the so-called classical school under the influence of Ingres. He made his studies chiefly after Italian scenery, visited Greece and painted several views of the Acropolis and around Athens. His color wants truth and life, and his handling is hard and unsympathetic. Works: Daphnis and Chloë (1822); Murder of the Druids (1831); Prometheus (1837), Luxembourg Museum; Hay Harvest (1839); Landscape with praying Monk (1839), Rennes Museum; View near Naples, and two other Landscapes, Nantes Museum; Defeat of Du Guesclin (1840), Versailles Museum; Hercules fighting the Hydra (1842), Carcassone Museum; Bacchus with Nymphs (1852), Bordeaux Museum; Christ at Emmaus (1837), Besançon Museum; Good Samaritan, Amiens Museum. —Meyer, Künst. Lex., i. 313; Kunstblatt (1835), 172; (1837), 190; (1839), 218; Clement, Études, 383; Athenæum (1871), i. 342.

ALIMPI (Olimpi), 11th century, born probably in Kiev, said to have died in 1114. The earliest Russian painter of altarpieces whose name has been handed down to us. He learned his art from the Byzantine painters, who about 1084 decorated the great church in the cave-monastery at Kiev. In 1087 he entered that monastery as a monk, and is revered as a saint in Russia; supernatural power is attributed to his pictures, with whose origin is connected many pious legends. Madonna, Uspenski Church, Moscow.—Meyer, Künst. Lex., i. 314.

ALLADIO. See *Macrino* d'Alba.

ALLAN, DAVID, born at Alloa, near Edinburgh, Feb. 13, 1744, died near Edinburgh, Aug. 6, 1796. After studying at Glasgow in Foulis' Academy, and in Rome (1764–79), where he gained a gold medal from the Academy of St. Luke for his Origin of Painting (1773), he returned to London with four humorous sketches of the Roman Carnival, which won for him the surname of the Scottish Hogarth. His fame depends, however, rather upon the genre pieces of Scottish life which he painted after he had settled at Edinburgh in 1792. His illustrations to some of Burns' poems, and to Allan Ramsay's Gentle Shepherd, which he engraved in aquatint, and his pictures of the Highland Dance, the Scotch Wedding, and the Repentance Stool, met with deserved success, and show him to be the worthy forerunner of Wilkie. His portraits, one of which, that of Sir William Hamilton (1775), now in the National Portrait Gallery, are chiefly remarkable for a strong, homely resemblance. He was Master of the Academy of Arts, Edinburgh, during the last ten years of his life.—Cunningham; Redgrave; Seguier.



ALLAN, Sir WILLIAM, born in Edinburgh in 1782, died there, Feb. 23, 1850. Apprenticed to a coach painter; student at Trustee's Academy, Edinburgh, and at Royal Academy, London, where he exhibited his Gipsy Boy in 1803. Failing to meet with success in London, he went, in 1805, to Russia, and spent ten years, much of the time in travel, visiting Circassia, Tartary, and Turkey. In 1814 he returned home with many costume and landscape studies which he utilized in his pictures of Circassian Slaves, Prisoners on the Road to Siberia, and Tartar Robbers, the last now in the National Gallery, works in a measure attractive through local colour; but in historical subjects, which he next attempted, he was totally wanting. The Murder of Archbishop Sharp, the Death of the Regent Murray, and the Abdication of Mary Queen of Scots, all prove that he was a poor draughtsman and a weak colourist. Nevertheless, the last named of these pictures brought him 800 guineas (1825), and he received many honours. He became A. R. A. in 1825, R. A. in 1835, President

of the Royal Scottish Academy in 1838–50, limner to the Queen in Scotland in 1841, and in 1842 he was knighted. In the following year Sir William exhibited the Battle of Waterloo, now at Apsley House. In 1844 he again went to St. Petersburg, to paint Peter the Great at Saardam, now in the Winter Palace. He was engaged at the time of his death upon a picture of the battle of Bannockburn. His best portrait is that of Sir Walter Scott (1832), now in the National Portrait Gallery.—Sandby, ii. 152; Catalogue National Gallery; Art Journal (1849), 109; (1850), 100.

ALLEGRAIN, ÉTIENNE, born in Paris in March, 1644, died there, April 1, 1736. French school; was a good landscape painter in the style of Poussin and Francisque Millet; became court painter to Louis XIV., and associate of the Academy in 1677. Also an engraver. Works: two landscapes in the Louvre; seven landscapes at Versailles; Moses in the Bulrushes, Hermitage; pictures in the museums of Dijon, Alençon, Tours, and Versailles.—Villot, Catalogue Louvre; Lejeune, i. 354; iii. 291; Meyer, Künst. Lex., i. 332.

ALLEGRETTO NUCCI, or DI NUZIO, born in Fabriano in 1306, died in 1385. Umbro-Florentine school; appears on register of guild of St. Luke, Florence, in 1346. Earliest picture bearing his name is the Madonna with Saints, dated 1365, in the Museo Cristiano of the Vatican. In 1368 he finished the Madonna with Saints in the Sacristy of Macerata Cathedral, and in 1372 the Madonna enthroned, collection of Signor Fornari, Fabriano. Other works: Madonna, and Crucifixion, Berlin Museum. His drawing is precise, his colouring clear and rosy, his figures slender, with pretty faces; indeed, his style lacks the simplicity and dignity characteristic of Giotto and his followers.—C. & C., Italy, ii. 193; Meyer, Künst. Lex., i. 334; Vasari, ed. Le Mon., iv. 161; ed. Mil., iii. 16, 22; Burckhardt, 555; Cibo, Scuola Umbra (Rome, 1872), 50.

ALLEGRI, ANTONIO. See *Correggio.*

ALLEGRI, POMPONIO, born in Correggio, Sept. 3, 1521, died in Parma about 1593. Lombard school; son of Antonio Allegri, called *Correggio,* who died when Pomponio was twelve years old; education completed by his grandfather; but some think he was taught later by Rondani. Established himself in Parma and won a fair reputation. Decorated the Cappella del Popolo in the Duomo, Parma, in 1560–62, with frescos, some of which still exist. Several pictures by him in the Parma Academy.—Vasari, ed. Mil., iv. 122; Lanzi, ii. 396; Meyer, Künst. Lex., i. 481; Burckhardt, 701.

ALLEMAND, LOUIS HECTOR FRANÇOIS, born in Lyons, Aug. 5, 1809. Landscape painter; brought up a merchant, he first turned his attention to art when thirty years old; studied nature around Lyons and in Dauphiné, and afterwards Ruisdael, Hobbema, and Claude Lorrain in the galleries of France, England, and Holland. Belongs to the new realistic school of landscape painting in France. Works: Wood-Border, Road near Pond, Sunset, Morning on the Rhone, Waterfall of the Gier, two landscapes, Lyons Museum; do., Nîmes Museum.—Meyer, Künst. Lex., i. 484.

ALLEMAND, FRITZ and SIGMUND L'. See *L'Allemand.*

ALLEN, THOMAS, born in St. Louis, Missouri, in 1849. Pupil of Prof. Ducker in Düsseldorf, later studied three years in France. Exhibited first at National Academy in 1876; also exhibits in Paris. Elected A. N. A. in 1884. Studio in Boston. Works: Maplehurst at Noon (T. B. Clarke, N. Y.).

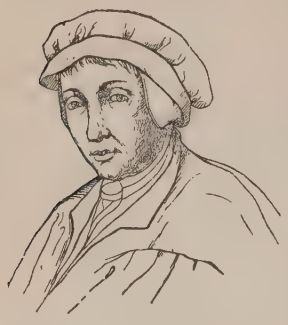
ALLINGHAM, HELEN PATERSON, born near Burton-on-Trent, England, in 1848. Genre painter, water colours; pupil of School of Design, Birmingham, and of Royal Academy, London, in 1867. In 1868 sketched in Italy two months, and on return to England drew on wood for illustrated periodicals. Exhibited at Royal Academy in 1874, under name of Helen Paterson,

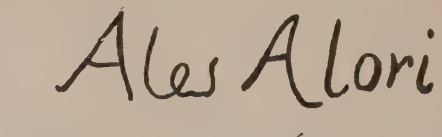
The Milkmaid and Wait for Me. In August, 1874, married Wm. Allingham, the poet. Associate of Society of Painters in Water Colours in 1875. Works: Young Customers (1875); Spring Days (1876); The Old Men's Gardens, Chelsea Hospital. She painted many water colour portraits of Carlyle in his last years.—Portfolio (1878), 33; Art Journal (1882), 7.

ALLONGÉ, AUGUSTE, born in Paris, March 19, 1833. Landscape painter, pupil of École des Beaux Arts in 1852, and of L. Cogniet. First distinguished himself in 1855 by charcoal drawings of French scenes. His oils are rare, and less remarkable than his charcoals. Works: Solitude, Fountain of Sta. Barbara, Path to the Fountain, Brook near Creux, Marsh near Moulin Frou (1876); View in the Park of Plombières (1875); Autumn Morning (1873); The Sea (1874), Havre Museum; Valley of Hyères. His treatise on charcoal drawing, Le paysage au fusain, 54 plates, Goupil & Co., translated by S. D. W. (N. Y., 1876), is justly celebrated.—Meyer, Künst. Lex., i. 494.

ALLORI, AGNOLO, or ANGIOLO. See *Bronzino*.

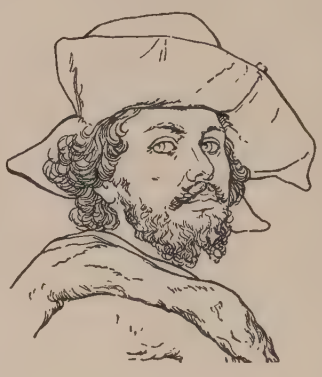
ALLORI, ALESSANDRO di Cristofano di Lorenzo, born in Florence, May 3, 1535, died there, Sept. 22, 1607. Florentine school; nephew, pupil, and mediocre imitator of Angelo Bronzino, with whose surname he sometimes signed his pictures. He published (1590) "Dialogo sopra l'arte del designare le Figure," with anatomical plates. Among his works are: Baptism of Christ (1560), Marriage at Cana, Joseph and Potiphar's Wife, Martyrdom of St. Lawrence, St. Peter Walking on the Waters, St. Francis, Uffizi; Bathsheba in the Bath, Portrait of a young man, Hermitage, St. Petersburg; Bonaventura Family, Bianca Capello, Berlin





Museum.—Ch. Blanc, École florentine; Meyer, Künst. Lex., i. 503; Vasari, ed. Le Mon., viii. 34, ix. 100, xii. 302.

ALLORI, CRISTOFANO, born in Florence, Oct. 17, 1577, died there in 1621. Florentine school; son and pupil of Alessandro Allori, and afterward pupil of Santo di Tito, both scholars of Angelo Bronzino, whose style Cristofano at first followed, but abandoned for the new Florentine eclectic manner based on that of Correggio. He became one of the best artists in Florence of his time, but his habits were irregular and he left but few pictures. He excelled in portrait painting. By far his best work is *Judith*, Palazzo Pitti, Florence. Other examples: Hospitality of St. *Julian*, St. John in the Desert, Pitti; Adoration of the Magi, Infant Christ, Magdalen, Uffizi, Florence; Isabella of Aragon imploring Charles VIII. for her Father.—Ch. Blanc, École florentine; Meyer, Künst. Lex., i. 508; Baldinucci, x. 259.

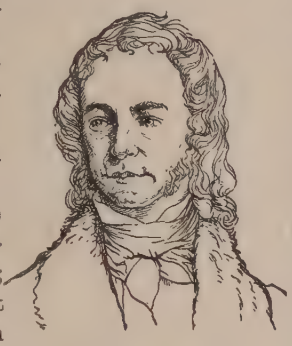


ALLOU, GILLES, born in Paris in 1670, died there, Feb. 2, 1751. French school; portrait painter; became member of Academy in 1711. His portraits, which rival those of Rigaud and Largillière, found much and well-deserved favour. He was employed in the Royal Carpet Factory at Beauvais. Works: portraits of Coypel and

Coysevox, Versailles Museum; portrait of Boullogne, École des Beaux Arts.—Meyer, Künst. Lex., i. 513; Jal, 29.

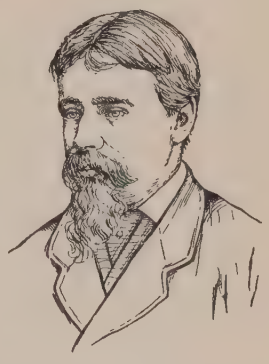
ALL SAINTS. See *Trinity*, Adoration of.

ALLSTON, WASHINGTON, born at Waccamaw, South Carolina, Nov. 5, 1779, died at Cambridgeport, Massachusetts, July 9, 1843. History and portrait painter, pupil in miniature painting of Edward Malbone; was graduated at Harvard College in 1800, and in 1801 entered the schools of the Royal Academy, London, of which his countryman Benjamin West was then president. In 1804 he went, with Vanderlyn and C. R. Leslie, to Paris, to study in the Louvre, and thence to Rome, where he spent four years. After a visit to America, during which he married a sister of Dr. Channing, he settled in London in 1811, and in the following year won a prize of 200 guineas from the British Institution for his Dead Man revived by Touch of Elisha's Bones, now in the Pennsylvania Academy of Fine Arts, Philadelphia. This was followed by the Liberation of St. Peter by the Angel, which was taken to America in 1859 and presented by Dr. Hooper in 1877 to the Worcester (Mass.) Lunatic Asylum; Jacob's Dream, Petworth Gallery; and Uriel in the Sun, Stafford House, for which the British Institution awarded him a prize of 150 guineas. The first sketch of Belshazzar's Feast was painted about the same time. He visited Paris again in 1817, was elected an A. R. A. in 1818, and in the same year returned to America, and taking a studio in Boston began to work on his *Elijah* and *Belshazzar's* Feast. But, afflicted by the death of his wife and by ill-health from overwork, and removed from the art atmosphere to which he had been accustomed, he painted irregularly and produced but few other pictures comparable to his early performances. In 1830 he married again and removed to Cambridgeport, where he resided the remainder of his life. Among his other works are: *Jeremiah* (Yale College); Witch of Endor (W. H. Gardiner), Miriam (F. Sears), Beatrice (Pres. Charles Eliot), Rosalie (N. Appleton), Amy Robsart (I. A. Lowell), The Valentine (Mrs. Geo. Ticknor), Boston; *Spalatro*, Bride, Spanish Girl, Tuscan Girl, Evening Hymn, Lorenzo and Jessica, Flight of Florimel, Roman Lady, The Sisters. Allston also painted landscapes and portraits, among the latter being Benj. West (Boston Athenæum), and Coleridge (National Portrait Gallery, London), and published volumes of poems and prose.—Memorial Hist. Boston, iv. 392; Sandby, i. 399; Tuckerman, 136; Knickerbocker Mag., xiv. 163, xxiv. 205; N. Amer. Rev., l. 358; Dem. Rev., xiii. 431; Atlantic Mag., xv. 129; Meyer, Künst. Lex., i. 513; Ware, Lectures on (Boston, 1852).



ALMA PARENS, William Adolphe *Bouguereau*, Geo. R. Blanchard, New York; canvas, H. 8 ft. 8 in. × 5 ft. 9 in. A female figure seated, draped, with nine children, nude, grouped around her; the one at left is the infant St. John. Paris Salon, 1883; sold for $20,000.—Art Journal (1883), 331.

ALMA-TADEMA, LAURENZ, born at Dronryp, Friesland, Jan. 8, 1836. Educated at the gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which has had a great influence on his art life; student of art in Antwerp Academy in 1852; subsequently pupil of Baron Henry Leys. Exhibited in Antwerp, 1861, Education of the



Children of *Clotilda;* and in Amsterdam, 1862, Venantius Fortunatus at Radagonde, which was awarded a gold medal. In 1865 he sent to London his Egyptian Games, which was followed by several others, among them Roman Dance (1866), and Phidias and the Elgin Marbles (1868). In 1869 he exhibited at the Royal Academy, A Roman Amateur (1868), and Pyrrhic Dance (1869), and in 1870 The Convalescent, Un Jongleur, and a second Roman Amateur. In this latter year he married Miss Laura Epps, an English lady, and removed from Brussels to London, which he has since made his home. He has won many honours, is a knight of many orders, and is a member of the Royal Academies of Amsterdam (1862), Munich (1871), Berlin (1874), London (A. R. A., 1876; R. A., 1879), Stockholm (1878), Vienna (1878), and Madrid (1879). Medals: Paris, 1864; 2d class, 1867; 1st class, 1878; L. of Honour, 1873; officer, 1878. Other works: How they Amused Themselves in Egypt 3000 Years ago (1863); Fredegonda and Pretextatus (1864); Egyptian Game, Catullus at Lesbia's, Soldier of Marathon (1865); Entrance to a Roman Theatre, Agrippina visiting the Ashes of Germanicus, Roman Dance (1866); The Mummy, Tarquinius Superbus (1867); The Siesta, Flowers, Flower Market (1868); A Negro, Wine Shop (1869); *Vintage* Festival (1870); A *Roman* Emperor, Une Fête Intime, Greek Pottery (1871); Reproaches, Mummy in Roman Period, Improvisatore, A Halt, Death of the First Born, Greek Wine (1872); The Dinner, The Siesta, The Cherries, Fishing (1873); Joseph Overseer of Pharaoh's Granaries, Sculpture Gallery, Picture Gallery, Autumn, Good Friends, On the Steps of the Capitol, Water Pets (1874); After the Dance, Hide and Seek, Audience at Agrippa's, Cleopatra (1876); Four Seasons, Between Hope and Fear, The Sculptor (1877); Sculptor's Model, Love Missile, Bacchante, Architecture, Sculpture, Painting (1877); Cherries (1878); Hearty Welcome, Down to the *River*, Pomona Festival, On the Way to the Temple (1879); Fredegonda, Spring Festival, Question, Garden God, Pastoral (1880); *Sappho*, In the Tepidarium, Ave Cæsar, Io Saturnalia (1881); Torch Dance, An Audience, Early Affections, Barnay as Marc Antony (1882); Venus and Mars, An Oleander, *Antony* and Cleopatra, Xanthe and Phaon, 'Twixt Venus and Bacchus (1883).—Portfolio (1874), 109; (1878), 145; Art Journal (1875), 9; (1883), 33, 65; Univ. Mag. (1879), 706; Blackwood (March, 1883), 401; Illustr. Zeitg. (1878), ii. 113.

ALMA-TADEMA, Mrs. LAURA, wife of Laurenz Alma-Tadema. Figure painter; exhibits at Royal Academy, and at Grosvenor Gallery, London. Works: Blue Stocking (1877); Daffodowndilly (1878); Hunt the Slipper, A Good Book (1880); Winter, Sisters (1881); Asleep, Granny's Needle (1882); May I come In (1881).—Art Journal (1883), 345.

ALMEH, DANCE OF THE, Jean Léon *Gérôme*, John Hoey, New York. The dancer, her garments slipping off from her body, is posturing before a group of soldiers, seated at left in a Cairo tavern; at right, three musicians. Photogravure in Art Treasures of America, ii. 80.

ALOISI, BALDASSARE, called Il Galanino, born at Bologna in 1578, died at Rome in 1638. Bolognese school; history and portrait painter; pupil of the Carracci. Went to Rome in time of Urban VIII. and painted many portraits of illustrious persons. Works: Visitation, La Carità, Bologna; Madonna with SS. John Baptist and Francis, S. Paolo in Monte, ib.; Coronation of Virgin, Gesù e Maria, Rome.

ALOPHE, ALEXANDRE, born in Paris, June 6, 1812, died there in August, 1883. Genre and portrait painter, pupil of Roqueplan and of Delaroche. Medals: 3d class, 1844; 2d class, 1847. Works: A Page, Evening Lull (1869); In the Woods (1870); In the Open Fields (1877); Reading of Faublas, Discouragement (1879).—Meyer, Künst. Lex., i. 521.

ALOVIGI, ANDREA. See *Ingegno.*

ALSLOOT, DENIS VAN, born before 1628. Excellent landscape painter, Flemish school; pictures very rare. Court painter to Archduke Albert, Governor of the Netherlands, about 1599. Works: Landscape (with figures by H. de Clerck), Vienna Museum; Masquerade on the Ice, two pictures of Processions of Guilds in Brussels, Madrid Museum; Castle and Park of Mariemont (1620), Brussels Museum; Abbey of La Cambre (1609), Nantes Museum.—Meyer, Künst. Lex., i. 527; Viardot, 107; Michiels, Rubens, 347.

ALT, JAKOB, born in Frankfort-on-the-Main, Sept. 17, 1789, died in Vienna, Sept. 30, 1872. Landscape painter, studied at Frankfort and, after 1811, in Vienna. Painted scenes in the Austrian Alps, on the Danube, in Upper Italy, which he visited in 1828 and 1833, and Rome. Works: Isle of S. Giorgio Maggiore (1834), Vienna Museum; Grave Yard at Hallstadt; Gargnano on Lake Garda.—Meyer, Künst. Lex., i. 532; Kunst-Chronik, viii. 26, xi. 345; Allgem. d. Biogr., i. 355.

ALT, RUDOLF, born in Vienna, Aug. 28, 1812. Landscape and architecture painter, chiefly in water colours; son and pupil of Jakob Alt and student at Vienna Academy. Has travelled extensively in Austria, Germany, Italy, Switzerland, and the Crimea. Is a member of the Vienna Academy. His few oil paintings are inferior to his water colours, which command high prices in Vienna. Works in oil: St. Stephen's Church (1832), Giardini pubblici in Venice (1834), Vienna Museum; Gate of Prague, Venice, Well in Nuremberg. Water colours: Cloister Yard of Monreale, Harbour of Palermo, Arch of Titus in Rome, Castle Hollenegg, Well in Nuremberg, Bird's-Eye View of Danube, Old and New Vienna, Orvieto Cathedral, Milan Cathedral, Campo Vaccino, S. Marco in Venice, Coast near Naples, Dürrenstein, Temple of Vesta. His brother Franz (born 1821) went through same course of study and paints similar subjects.—Meyer, Künst. Lex., i. 533; Müller, 11; Wurzbach, i. 15.

ALT, THEODOR, born at Döhlau, Bavaria, June 23, 1846. Genre painter, pupil of Kreling in Nuremberg, and of the Munich Academy. His pictures of subjects from modern life show great talent for composition, feeling for nature, and harmonious colour.—Meyer, Künst. Lex., i. 535.

ALTAMURA, SAVERIO, born at Foggia, Italy, in 1824. History painter, pupil of the Naples Academy, and one of the most distinguished Italian masters of modern times; has painted since 1850 mostly in Florence; in 1862 visited France and England. Favourite subjects, historical genre. Studio in Naples. Works: Origin of the Guelphs and Ghibellines in Florence; Marius Conqueror of the Cimbri (1861), Senate Chamber, Florence; Old Hatred and New Love; Madonna Enthroned; Tasso in Sorrento; Salvator Rosa among the Robbers; Doubt and Faith.—Meyer, Künst. Lex., i. 535.

ALTARPIECE OF BRESCIA. See *Brescia.*

ALTDORFER, ALBRECHT, born before 1480, died at Ratisbon, Feb. 12 or 14, 1538. History and landscape painter, strongly influenced by Dürer, possibly his pupil; came from Amberg to Ratisbon, was admitted to burgher rights in 1505, and afterwards elected alderman and city architect. One of the most remarkable masters of the Old German school. Works: Birth of Mary, Altarpiece with Christ on the Cross (1517), Augsburg Gallery; Pietà, Madonna in Glory, Susanna at the Bath (1526), Landscape with St. George (1510), Battle of *Arbela* (1529), Pinakothek, Munich; Altarpiece with SS. Narcissus and Matthew, University, ib.; Christ on the Cross (1506), Burg, Nuremberg; St. Stephen before the Judge, Martyrdom of St. Stephen, St. Quirinus lifted out of the Water, St. Jerome in Prayer, Maurice Chapel, ib.; SS. Francis and Jerome (1507), Landscape with Satyr Family (1507), Repose in Egypt (1510), Landscape with Illustration of Proverb (1531), Berlin Museum; Madonna (1515),

Vienna Museum; do. (1511), Liechtenstein Gallery, ib.; Christ with Mary and St. John, Abbey of Mölk, Nether-Austria. —Allgem.d. Biog., i. 356; Keane, Early Masters, 164; Meyer, Künst. Lex., i. 536; Scott, Little Masters, 24.

ALTICHIERO DA ZEVIO, born at Zevio, near Verona, about middle of 14th century. Worked alternately in Verona and Padua. Vasari says he painted the siege of Jerusalem by Titus, after Josephus, in the hall of the palace at Verona, and other great works. He also executed a series of frescos in the Cappella S. Felice, S. Antonio, Padua, which shows a strong Giottesque influence, and after Giotto's frescos in the Arena Chapel are the most important works of their kind painted in N. Italy during the 14th century (C. & C.). In this work he is said to have had an assistant, one Jacopo Avanzi, with whom his name is always coupled by Vasari. This painter was a Paduan, a Veronese, or a Bolognese; but if the latter, he is not to be confounded with Jacobus Paoli of Bologna, whose crucifixions, Crowe and Cavalcaselle say, are evidently not by the painter of the S. Giorgio frescos. Other frescos in the Capella di S. Giorgio are ascribed by Förster to the same Jacopo Avanzi, but C. & C. say they are identical in execution with those of S. Felice.—C. & C., Italy, ii. 232; Meyer, Künst. Lex., i. 555; Vasari, ed. Le Mon., vi. 86; Burckhardt, 519; Förster, Die Wandgemälde der St. Georgenkapelle zu Padua (Berlin, 1841); W. & W., i. 480; L'Anonimo Morelli (Bassano, 1800), 5.

ALTISSIMO, CRISTOFANO DELL', flourished at Florence about and after 1550. Family name Papi; pupil of Pontormo and of Angiolo Bronzino. Is known principally through the collection of portraits (more than 280) which he painted for Cosimo I. of Tuscany; was of ordinary ability.—Vasari, ed. Mil., vii. 608; Meyer, Künst. Lex., i. 557.

ALTMANN, ANTON, the younger, born in Vienna, June 4, 1808. Landscape painter; son of Anton, landscape painter (1777–1818); pupil of the Vienna Academy, under Mössner. His pictures are good in choice of subject, carefully executed, and show a fine feeling for nature. Works: Cloister in Bohemia (1838), View in Styria, (1840), Wood Landscape (1840), Landscape with large ferns (1846), Swamp (1846), Evening Landscape (1847), Well near Woodland, Mountain Mill (1851), Wood Landscape (1851), After the Rain (1852), Vienna Museum.—Andresen, iii. 187; Meyer, Künst. Lex., i. 558; Wurzbach, i. 19.

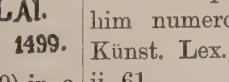
ALTOBELLO MELONE. See *Melone*.

ALTOMANTE, MARTIN, born in Naples, May 8, 1657, died at Stift Heiligenkreuz, Lower Austria, Sept. 14, 1745. Real name Hohenberg, of German parentage. History painter, pupil in Rome of Bacciccio, then of Carlo Maratta and of Academy; went in 1684 to Warsaw and became court-painter to King John Sobieski, after whose death in 1698 he left Poland for Germany, and in 1703 went to Vienna, was made member of the Academy in 1707, and settled at Linz, Upper Austria, in 1720; his last years he spent as a lay brother at Stift Heiligenkreuz. Works: Raising of Siege of Vienna, Principal Assault of the Turks on the Löwel Bastion, The Polish Diet (these three probably in Warsaw Museum); St. Martin, and others, Chodkjewicz Gallery, Lemberg; Susanna at the Bath (1709), Vienna Museum; St. John's Altar and Ceiling in Sacristy, St. Stephen's, ib.; Holy Family, St. Michael, St. Peter's, ib.; Raising of Youth at Nain, St. Charles Borromeo's, ib.—Meyer, Künst. Lex., i. 562; Wurzbach, i. 19.

ALTOVITI, BINDO, portrait, *Raphael*, Munich Gallery; wood, H. 1 ft. 10 in. × 1 ft. 4 in. Half length of a youth about twenty years old, with long fair hair and a black cap, looking over his shoulder at the spectator; his hand on his breast. Erroneously considered by Rumohr, Bottari, and others, a portrait of Raphael himself.

Painted about 1512–13 ; formerly in Casa Altoviti, Florence, and later in Palazzo Altoviti, Rome, whence obtained in 1808 for Crown Prince Louis of Bavaria for 3,500 sequins. Engraved by R. Morghen as Raphael.—Vasari, ed. Mil., iv. 351; Rumohr, Ital. Forsch., iii. 109 ; Passavant, ii. 117 ; Müntz, 290, 387 ; Gruyer, Raphael, Peintre de Portraits, i. 5, 17.

ALUNNO, NICCOLÒ, born at Foligno in 1430? died Aug. 1502 ; Umbrian school; son of a painter at Foligno, and pupil of Bartolommeo di Tommaso, through whose assistant, Benozzo Gozzoli, the scholar of Fra Angelico, his early style was affected by that Florentine influence which they brought to bear upon Umbria. Later his pictures give evidence of a North Italian influence, shown in the increased action of his figures, and their somewhat exaggerated facial expression. In the Madonna de' Consoli (1458), S. Francesco, Deruta, his drawing is stiff and defective, the colour a prevailing reddish brown ; but the sentiment is deep, and the naïve Umbrian feeling marked. Other works in Alunno's first manner are : Banner in S. Antonio Abate, Deruta, in which the St. Anthony on one side recalls Gozzoli, and the crucifixion on the other Bartolommeo di Tommaso ; Madonna and Angels, Duomo, Assisi, painted before 1465, to which year belong parts of an altarpiece, Brera, Milan ; Annunciation (1466), Perugia Gallery, showing traces of Gozzoli's influence which continued up to about 1468. After 1471 that of Crivelli predominates, as in the altarpiece, Duomo, Gualdo ; Annunciation, Bologna Gallery ; Birth and Coronation of the Virgin (1483), Duomo, Nocera. The altarpiece in S. Niccolò, Foligno (1492), of which the Predella is in the Louvre, Paris, may be considered as Alunno's masterpiece in his second, eclectic style. One of his latest works is the Madonna with Angels and Saints (1499) in a Church at La Bastia, between Assisi and Perugia. — Vasari, ed. Mil., iii. 508 ; Rossi, Pittori di Foligno (Perugia, 1872) ; Meyer, Künst. Lex., i. 565 ; Rosini, ii. 34, 162 ; C. & C., Italy, iii. 125 ; Burckhardt, 556, 557 ; Müller, 19 ; Ch. Blanc, École ombrienne ; Lübke, Gesch. ital. Mal., i. 242.



ALVAREZ, Don LUIS, born in Spain, contemporary. Genre painter ; pupil of Madrazo, the elder. Studio in Rome. Works : Spanish Birthday Festival, Mrs. E. D. Morgan, New York ; Flirtation in a Gondola, Dressing for Ball, Selling Tickets for Charity Bull-Fight, J. P. Morgan, ib.; Ancient Coquette, Modern Coquette, R. C. Hawkins, ib.; Cardinal's Reception, Toilette of Duchess de Berri, H. Hilton, ib.; Jealousy, Mrs. A. T. Stewart, ib.; Hide and Seek, J. H. Stebbins, ib.; Flower-Shop, Samuel Hawk Collection, ib.; Halberdier, Obliging Suitor, R. L. Stuart Collection, ib.; Inopportune Visitor, R. G. Dun, ib.; Our Forefathers' Diversions, M. Graham, ib.; Distribution of Prizes in Palazzo Borghese (1885), M. Munn, ib.; Spinners, A. J. Antelo, Philadelphia; Concert, J. D. Lankenau, Philadelphia; Amateurs, C. H. Wolff, Philadelphia ; Preparing for Masquerade, W. B. Bement, Philadelphia ; Rousseau and Ladies picking Cherries, S. A. Coale, Jr., St. Louis ; Marriage of Pauline Bonaparte and Prince Borghese, H. L. Dousman, St. Louis ; Introduction of the Betrothed, Ch. Parsons, St. Louis ; Flirtation, D. Catlin, St. Louis ; New Baby, J. A. Scudder, St. Louis ; Carnival in the Prado in 18th Century (1884) ;—La Ilustracion (1884), i. 131 ; (1885), i. 6.

AMADEI, STEFANO, born in Perugia, Italy, Jan. 20, 1589, died there, Jan. 20, 1644. First devoted to science, he conceived a passion for painting while studying perspective with Giulio C. Angeli. He founded an art school in Perugia, and painted many altarpieces ; acquired a certain reputation as a portrait painter, which procured him numerous orders in Rome.—Meyer, Künst. Lex., i. 575 ; Passavant, Raphael, ii. 61.

AMALTEO, POMPONIO, born in San Vito, Friuli, in 1505, died there in 1584. Venetian

school; pupil and son-in-law of Pordenone, whose style he imitated and to whom some of his productions have been ascribed. Most successful in fresco; painted few easel pieces. Among the most important of his works is a series of frescos representing the history of the Virgin, in the choir of the church of the hospital at San Vito, for which he received a patent of nobility in 1535. On the same large scale are the frescos in S. M. delle Grazie at Prodolone (1542), the Duomo of Valvasone (1544), the church of Baseglia (1544–50), the church of Lestans (1548), and others.—C. & C., N. Italy, ii. 304; Meyer, Künst. Lex., i. 587; Vasari, ed. Mil., v. 119; Joppi, Doc. ined. sulla Vita. . . Pomp. Amalteo (Udine, 1869).

AMATO, GIOVANNI ANTONIO D', the elder, born in Naples in 1475, died there in 1555. Neapolitan school; pupil of Silvestro de' Buoni; studied later works of Perugino, and painted both in oil and in fresco. Works: St. Michael and other Archangels, SS. Severino e Sosia, Naples; Madonna with Angels, Naples Museum.—Meyer, Künst. Lex., i. 595.

AMATO, GIOVANNI ANTONIO D', the younger, born in Naples in 1535, died there in 1598. Neapolitan school; nephew and pupil of the preceding, and husband of Mariagnola Criscuolo, who painted some Madonnas in the Neapolitan churches. After his uncle's death he studied under Giov. B. Lama, and besides him, took Francesco Curia and Ippolito Borghese for models. Works: S. Maria Visitapoveri (1571), Madonna Enthroned, Naples Museum; Coronation of the Virgin, Church of Monte de' Poveri; others in S. Patricio, S. Pietro ad Aram, S. Giuseppe, S. Domenico Maggiore, Sta. Margarita, S. Niccolò alla Dogana, and Chiesa nuova, Naples.—Meyer, Künst. Lex., i. 596.

AMAURY-DUVAL, EUGÉNE EMMANUEL, born in Montrouge (Seine), April 16, 1808. History and portrait painter; son of the diplomat archæologist Amaury; pupil of Ingres. Studied the antique, the Florentine quattrocentists, and Raphael. After a visit to the Morea in 1829, he exhibited, from 1833, a series of portraits, which established his reputation, and in 1839–40 and 1848–53 executed several large wall paintings at St. Merry, St. Germain l'Auxerrois, and St. Germain en Laye (1848–1853), in the traditional style of the older Italian masters. Medals: 2d class, 1838; 1st class, 1839; L. of Honour, 1845; officer, 1865. Works: Portraits of Alex. Duval (1848), the actor Geoffroy, Rachel (1855); Infant Christ asleep (1857), Head of Young Girl (1859), Birth of Venus (1863), Lille Museum; Young Girl with Doll (1864); Daphnis and Chloe (1865); Psyche (1867); Study of a Child (1864), Luxembourg Museum, Paris. —Meyer, Künst. Lex., i. 597; Kunstblatt (1841), 146; (1846), 138; Meyer, Gesch., 353, 380; Müller, 11.

AMAZONS, BATTLE OF (Amazonenschlacht), *Rubens*, Munich Gallery; wood, H. 3 ft. 8 in. × 4 ft. 11 in. Victory of Theseus over Thalestris, Queen of the Amazons, on the bridge over the Thermodon. Theseus, mounted upon a rearing horse, closely attended by his followers, is about to cast his javelin at the Amazons, who are turning in flight at the other end of the bridge; many of them are falling from the bridge, or struggling in the stream below. Subject supposed to have been borrowed from Titian's Battle of *Cadore*. Painted about 1619 for M. van der Gheest.—Kugler (Crowe), ii. 285 (Pl.); Cat. Munich Gallery.

AMBERG, WILHELM, born in Berlin, Feb. 25, 1822. Genre painter, pupil of Herbig, the Berlin Academy, and of Karl Begas. In 1844–45 he studied under Léon Cogniet in Paris, after which he visited Italy. After his return in 1847 he at first painted mythological subjects and portraits, then genre, both serious and humorous, and, more recently, landscapes with figures. Subjects attractive, treatment ingenious, and colour always effective. Since 1869, member of the Berlin Academy. Works: Consolation in

Music (1860); Servant Maid Smoking, Servant Maid Drinking (1863); Ophelia, The Widow's Comfort (1878); Reading Werther (1870), National Gallery, Berlin; replica, Raczynski Gallery, ib.—Meyer, Künst. Lex., i. 599; Müller, 12; Rosenberg, Berlin Malersch., 71.

AMBERGER, CHRISTOPH, born in Amberg, Ulm or Nuremberg, about 1490 or 1500, died in Augsburg in 1561 or 1562. German school; portrait painter, perhaps pupil of Hans Burgkmair, and one of the best masters of the sixteenth century. Received into Augsburg guild in 1530, and appears there until 1560; was in Italy about 1535. Works: Portraits of Wm. Mörz and Afra Rehm (1533), of Konrad Peutinger and Wife (1543), Maximilians Museum, Augsburg; Altar with Madonna (1554), Cathedral, ib.; Christ with the Wise and Foolish Virgins (1560), Transfiguration of Christ, St. Ann's, ib.; Afra Rehm and Male Portrait (1533), Archeological Museum, Stuttgart; Trinity, Madonna Enthroned, St. Roch in a Landscape, Pinakothek, Munich; Hieronymus Sulczer (1542), Gotha Gallery; Portrait of Old Man, Wörlitz Gallery; Portrait of Charles V. (1532), Sebastian Münster, Georg von Freundsberg, St. Augustine, Berlin Museum; Duke Louis of Bavaria (1540), Martin Weiss (1544), Male and Female portrait (erroneously called Thomas Morus and Wife), Male Bust-portrait, Vienna Museum; do. (attributed to Holbein), Uffizi, Florence; Portrait of Charles V. (1532, attributed to Holbein), Siena Academy; Matthaus Schwartz and Wife (1542), formerly in Baron von Friesen's Collection, Dresden.—Allgem. d. Biog., i. 390; Kunst-Chronik, ix. 190; Meyer, Künst. Lex., i. 600; W. & W., ii. 452.

Battle of the Amazons, Rubens, Munich Gallery.

AMBROGIO DA FOSSANO. See *Borgognone.*

AMBROGIO DI LORENZO. See *Lorenzetti.*

AMBROGIO DA SIENNA. See *Lorenzetti.*

AMBROSE, ST., APOTHEOSIS OF, Luigi *Vivarini*, S. M. de' Frari, Venice ; wood.

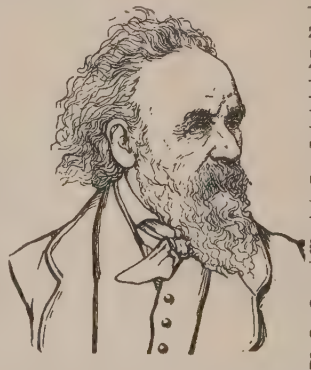
Ambrose and Emperor Theodosius, Rubens, Vienna Museum.

St. Ambrose on a throne between SS. George, Vitale, Gregory, Augustine and a monk on one side ; SS. John Baptist, Gervase, and Protase on the other ; SS. Sebastian and Jerome in foreground ; in lunette, Coronation of the Virgin. Begun in 1503 ; finished by Basaiti after Luigi's death and placed on altar in the Cappella Milanesi. Has been wrongly assigned to Bart. Vivarini.—C. & C., N. Italy, i. 68, 259.

AMBROSE AND EMPEROR THEODOSIUS, *Rubens*, Vienna Museum ; canvas, H. 7 ft. 9 in. × 11 ft. 5 in. The Emperor Theodosius, whose hands were stained by the blood of the inhabitants of Thessalonica, is refused admission into the Cathedral by Archbishop Ambrose of Milan (A. D. 390). Ambrose, in canonicals, with mitre and crozier, with six attendants, meets the Emperor, who is followed by three officers, at the entrance, and presses him back with his hand. Eleven figures, nearly all full length. — Kett, 49 ; Gal. de Vienne.

AMERIGHI, MICHELANGELO. See *Caravaggio*.

AMERLING, FRIEDRICH, born in Vienna, April 14, 1803. Portrait and figure painter, son of a poor artisan, pupil of Vienna Academy under Redl. By illuminating maps and engravings gained enough to enable him to study in London under Sir Thomas Lawrence for nine months, and in Paris under Horace Vernet. A first prize given him at Vienna for two historical paintings enabled him, in 1831, to go to Venice and Rome. After his return he entered on a successful career as a portrait painter, under the patronage of the Imperial family. In 1841–44 he resided at Rome and Florence. Works : Archduke Rudolph, Emperor Francis (1832), Laxenburg Palace ;



Prince Schwarzenberg, Count Zichy, Count Nugent, Princess Khevenhüller, Thorwaldsen, Grillparzer, Prince Windischgrätz on horseback ; Lute Player, Artist's Brother as Fisher-boy, St. Paul (1833), Artist's portrait, Museum, Vienna ; Moses and Brazen Serpent, Baron Pereira, ib. ;

Italian Girl, Oriental Woman, Felner Collection, ib.; Sleeping Children, Count Beroldingen, ib.; Greek Woman, Muse of Tragedy (1863); Girl with Doves (1868). —Brockhaus, i. 551; Meyer, Künst. Lex., i. 627; Müller, 12; Kunstblatt (1834), 294, 308; (1842), 122; Wurzbach, i. 29.

AMES, JOSEPH, born in New Hampshire in 1816, died in New York in 1872. Portrait painter; studied in Rome. Passed his professional life in Boston and New York. Elected an A. N. A. in 1869, and N. A. in 1870. Ideal works: Miranda; Night; Morning; Death of Webster (1871); Ideal heads and a few landscapes. Portraits: Pius IX., Portrait of himself (1872, N. Academy); Ristori; Prescott; Daughter of Benjamin F. Butler; Clarence H. Seward; R. W. Emerson; Rachel; Webster; Choate.

AMIDANO, GIULIO CESARE, flourished at Parma, 1560–1628. Pupil of Parmigianino, or at least a close imitator of that master; painted afterwards also in the style of other masters, and shows on the whole little individuality or independence. — Meyer, Künst. Lex., i. 629.

AMIGONI (Amiconi), JACOPO, born in Venice in 1675, died in Madrid in 1752. Venetian school. After having attained a certain reputation in Italy, he went to Munich, and in the service of the Elector frescoed several ceilings in the castle at Schleissheim; also painted oil paintings for churches and the court. In 1729 he went to London, where he found many patrons, and, besides painting frescos, was soon in great demand as a portrait painter; through the Russian ambassador he also received orders for the court of St. Petersburg. In 1736 he was, for a short time, in Paris, and in 1739 returned to Venice a wealthy man. In 1747 he repaired to Madrid as court painter to Ferdinand VI. In his time this master stood in high repute, but later was severely criticised; he is in fact a weak follower of Sebastiano Ricci and Solimena, though a certain ease and mastery of treatment cannot be denied to him, which, wherever his art is confined to a decorative character, produces graceful effects. Works: Children playing with a Goat, Boys playing with a Lamb, Hampton Court; Joseph in Pharaoh's Palace, Benjamin, St. Ferdinand receiving the Surrender of Seville, Portrait of an Infanta, Madrid Museum.—Meyer, Künst. Lex., i. 631; Cean Bermudez.

AMSTERDAM MUSKETEERS. See *Sortie*.

AMULIUS. See *Fabullus*.

ANASTASI, AUGUSTE PAUL CHARLES, born in Paris, Nov. 15, 1820. Landscape painter, pupil of Delaroche and Corot, entered the École des Beaux Arts in 1849. Style classical, inclining to the realistic. Though his pictures are attractive, their treatment is decorative and often superficial, and their colouring mannered. Medal, 2d class, 1848; medal, 1865; L. of Honour, 1868. In 1869 he became blind. Works: The Last Rays (1850); Harvest-Time (1852); Huts in Normandy; The Seine near Chatou; View near Bougival; Banks of the Spree (1855); Banks of the Maas (1857); Lake in Tyrol, Return of the Herd (1861); Villa Pamfili (1864), Luxembourg Museum, Paris; Sunset near Dordrecht; Forum Romanum, Banks of the Tiber (1865). Others in museums of Marseilles, Lille, and Rennes.— Meyer, Künst. Lex., i. 671; Müller, 13; Gaz. des B. Arts (1864), xvii. 13, 14.

ANATOMIST, Gabriel *Max*, Private Gallery, Munich; canvas. The anatomist, an elderly man with a thoughtful face, is seated in an arm-chair, gravely contemplating the features of a fair young girl, whose dead body, lying upon the dissecting table beside him, is draped with a sheet, excepting the face and neck which he has uncovered; in the background a table, with books, papers, and several skulls upon it. Munich Exhibition, 1869. — Art Journal (1881), 177.

ANATOMY, LESSON IN, *Rembrandt*, National Gallery, Amsterdam; canvas, H. 5 ft. 4 in. × 7 ft. 1 in.; signed, dated 1632.

Lecture by Nicolaas Tulp, of the Anatomical Institute, Amsterdam, to pupils gathered round a table, on which lies the dead body of a man which he has partly dissected. Eight figures, those in foreground seen half-length, all portraits. Rembrandt's fame dates from this picture, which is remarkable in composition, expression, execution, and beauty of colouring. Painted for Guild of

Lesson in Anatomy, Rembrandt, National Gallery, Amsterdam.

Surgeons, Amsterdam; in their hall until 1828, when sold to king for 36,000 florins. Etched by L. Flameng. Engraved by J. de Frey. Similar subject previously painted by Aert Pietersen (1603), Thomas de Keyser (1619); Nicolaas Elias (1625), and Pieter van Mirevelt (1617).—Kugler (Crowe), ii. 368; Ch. Blanc, Rembrandt, 379; Mollett, 23; Smith, vii. 61; Fromentin, Les Maîtres d'autrefois, 291; Vosmaer, 23, 425.

ANAXANDER, painter, date unknown. Mentioned as by no means without reputation.—Pliny, xxxv. 40 [146]; Brunn, ii. 300.

ANAXANDRA, painter, daughter of *Nealces*, lived about 200 B. C. Worked in Cicyon and in Egypt.—Clem. Alexandr. Strom., iv. 124; Brunn, ii. 291.

ANAXENOR, painter, of Magnesia, date unknown. Name recorded, through a laughable mistake, in the inscription on his portrait of a singer.—Eustath. ad Od., p. 1622–38.

ANCHER, ANNA (née Brondum), born at Skagen, Denmark, Aug. 18, 1859. Figure painter, pupil in Copenhagen of Kyhn, married in 1880 to genre painter Michael A. Works: Old Man cutting Pegs, Old Woman from Skagen (before 1880); Mother and Child, Coffee is ready (1881).—Sigurd Müller, 8.

ANCHER, MICHAEL PETER, born at Ruthsker Sogn, near Bornholm, Denmark, June 9, 1849. Genre painter, pupil of Copenhagen Academy. Works: A Lying-in-Room in Jutland (1874); Tavern Scene (1875); Fishermen launching Lifeboat (1876); Lay Preacher conducting Divine Service on Skagen Beach (1877); Fisherboy returning from Seagull Hunt, Sunday Evening on the Beach (1878); Two Young Girls, Boys at Meal (1879); Mother's Reading Lesson, Will He clear the Point? (1880); Figures in a Landscape, Old Man laughing, Infant Class at Skagen (1881).—Sigurd Müller, 12; Illustr. Zeitg. (1882), ii. 163.

ANDERSON, A. A., born in New York, Aug. 11, 1847. Portrait and figure painter; studied in 1873 under Bonnat in Paris. Studio in New York. Ideal Works: Street Scene in Cairo (1875); Young Oriental (1876); Palm Sunday (1878); De la Richesse à la Pauvreté, Café Lion d'Or, Paris (1883). Portraits: Mrs. A. A. A. (Salon, 1877); E. D. Morgan; Nathaniel Hawk; H. B. Claflin.

ANDERSSON, NILS, born in East Gothland in 1817, died in Vaxholm, near Stockholm, June 19, 1865. Landscape and genre painter, pupil of the Stockholm Academy; made an art tour through Europe in 1851, and studied in Paris in 1854–56. After his

return he became a member of the Academy in 1857, and a professor in 1858. Works: Landscapes with animals, Stockholm Museum; Fowler Art Union, Christiania.—Meyer, Künst. Lex., i. 681.

ANDES, HEART OF THE, Frederic E. *Church*, David Dows, New York; canvas, H. 6 ft. 8 in. × 10 ft. Composition from studies made in the central mountainous regions of Ecuador. Painted in 1858 for Wm. T. Blodgett, N. Y., at the sale of whose collection it was sold for $10,000.—On its first exhibition an enthusiastic description of it was written by Theodore Winthrop: see his volume entitled "Life in the Open Air." Art Journal, Oct., 1859; Harper's Weekly, May 7, 1859.

ANDRADAE, Don ANDRES DE, portrait, *Murillo*, Earl of Northbrook, London; canvas, H. 6 ft. 6 in. × 3 ft. 10 in. Full length, standing; about fifty years old, with dark doublet with slashed sleeves, knee breeches, white stockings, right hand on head of a dog seated by his side, left holding hat. Bought from D. Antonio Bravo by Sir J. M. Brackenbury, British Consul at Cadiz; sold to Louis Philippe for £1000; at his sale (1853), to Thos. Baring for £1020. Copy by Gutierrez in Academia S. Fernando, Madrid. —Curtis, 292; Athenæum(1853), 623.

ANDRÉ (Andray), JEAN, born in Paris, in 1662, died there in 1753. Studied at Rome under Carlo Maratti, in whose house he lived. Became a Dominican monk, and devoted himself to painting religious subjects. Works: Jesus in Simon's House, Lyons; Marriage at Cana and Multiplication of Loaves, Bordeaux; two pictures from life of St. Vincent de Paul, St. Lazare, Paris. — Larousse; Meyer, Künst. Lex., i. 684.

ANDRÉ, JULES, born in Paris, April 19, 1807, died there, Aug. 17, 1869. Landscape painter, pupil of Jolivard and Watelet. He worked for ten years (1845–1856) in the manufactory at Sèvres, but painted pictures for the Salon at the same time. Medal, 2d class, 1835; L. of Honour, 1853. In 1848 was conservateur of the drawings at the Louvre. Works: Bridge of Tauron (1855), bought by the State; View in the Valley of the Streture (1863); Panels with Landscapes, Pavillon Mollien, Louvre.

ANDRÉ, MICHEL FRANÇOIS, born in Aix, Provence, baptized May 22, 1700, died in Paris, April 13, 1783. Family name Bardon. History painter, pupil of J. F. de Troy. In 1725 carried off second Academy prize for painting, then spent six years in Italy, where he painted a colossal picture for the City Hall (1729), now in the Aix Museum, and allegorical figures of the Virtues. In 1737 made Associate of the Academy. Returned to Paris in 1752 and elected professor in the Royal Academy of Painting. Founded the Academy of Art at Marseilles about 1750, and was its director. Was also a poet and musician. Works: Christ Crucified, St. Jerome, Aix; Tullia, Montpellier Museum.—Meyer, Künst. Lex., i. 685.

ANDREA DEL CASTAGNO. See *Castagno.*

ANDREA DI CIONE. See *Orcagna.*

ANDREA DA FIRENZE or DA FLORENTIA, of Florence, 14th century. He began in 1377 the series of frescos in the Campo Santo, Pisa, illustrating scenes from the life of S. Ranieri, assigned by Vasari to Simone of Siena, which was finished in 1386 by Antonio Veneziano.—C. & C., Italy, i. 395, ii. 84; Meyer, Künst. Lex., ii. 2; Vasari, ed. Le Mon., ii. 93.

ANDREA DEL GOBBO. See *Solario.*

ANDREA DEGLI IMPICCATI. See *Castagno.*

ANDREA MICHIELI, called Vicentino (from Vicenza), born about 1539, died in 1614. Venetian school; supposed pupil of Jacopo Palma the younger; nothing known of his life. Executed important works in the Palazzo Ducale, Venice; among them are the Doge Ziani presenting the Son of Barbarossa to the Pope, the Assault of Zara in 1202, Otho presented to the Pope, Baldwin elected Emperor of the East by the Crusaders, the Siege of Venice by Pepin, the Defeat of Pepin, the Victory of the Venetians over the Turks, the taking of Cattaro,

and the Entry of Henry III. into Venice. In the Venice Academy are his Deposition from the Cross and his Madonna in Glory with Saints; and others of his works are at Vicenza, Padua, Treviso, Rovigo, etc., and in the Venetian churches of S. Zanipolo, S. Fantino, S. M. della Celestia, and the Frari. His compositions, though rapidly conceived and hastily executed, are well worthy of attention. In the latter part of his life Andrea went to Munich and decorated the Imperial Hall of the Palace with fourteen large paintings of sacred and classical subjects.—Ch. Blanc, École vénitienne; Meyer, Künst. Lex., i. 709.

ANDREA MILANESE. See *Solario*, Andrea.

ANDREA DA MURANO, end of 15th and beginning of 16th century. Venetian school; pupil of Bartolommeo Vivarini, and thoroughly impressed with his style, though far inferior to him in the treatment of colour. Earliest authenticated work an altarpiece painted for S. Pietro Martire in Murano, parts of which are in the Brera, Milan, and the Academy at Venice. He painted in 1501 an altarpiece for the church of Trebaseleghe near Treviso, and in 1502 a Madonna with Saints in the church of Mussolone near Asolo.—C. & C., N. Italy, i. 77; Meyer, Künst. Lex., i. 707.

ANDREA DA SALERNO, born at Salerno about 1480, died in Naples (?) about 1545. Neapolitan school; real name Andrea Sabbatini. Started for Perugia to study the works of Perugino, but attracted by the fame of Raphael became his assistant; and finally settled in Naples, where he painted many pictures. His best picture is the Adoration of the Magi in the Museum at Naples. Other works in various churches at Naples and Salerno. May be classed with Jacopo Siculo and Pacchia of Siena.—C. & C., N. Italy, ii. 106; Vasari, ed. Le Mon., vi. 40, ix. 115; Burckhardt, 683; Seguier, 184; Ch. Blanc, École napolitaine; Lübke, Gesch. ital. Mal., ii. 373.

ANDREA DEL SARTO. See *Sarto*.

ANDREA DI VANNI or ANDREA VANNI, born in Siena in 1332, died in 1414. Sienese school; in 1353 he was painting in partnership with Bartolommeo di Manfredi. In 1368 he took part with those who expelled the nobles from Siena, and as a reward for his services was elected in 1370 one of the great council. He was a gonfaloniere in 1371, envoy to the Pope at Avignon in 1372, went on a mission to Florence in 1373, and was envoy to the Pope at Naples in 1384. Although Lanzi calls him "the Rubens of his time," painting appears to have been with him a business rather than a passion. Damaged remains of some of his frescos are in the Minutoli Chapel, Duomo, Naples, and in a chapel of S. Domenico, Naples, and a portrait of St. Catherine of Siena in S. Domenico, Siena. There is also a Virgin Enthroned by him in the sacristy of S. Stefano, Siena, a picture of a common class, combining most of the defects of Bartolommeo di Manfredi.—C. & C., Italy, ii. 152; Meyer, Künst. Lex., i. 692; Milanesi, Siena e il suo Territorio, 168; Kugler (Eastlake), i. 173.

ANDREA VICENTINO. See *Andrea* Michieli.

ANDREAE, KARL, born at Mühlheim, near Cologne, Feb. 3, 1823. History painter, pupil of the Düsseldorf Academy in 1839–44, under Karl Sohn and Schadow. From 1845 to 1849 he studied in Rome; was especially drawn towards Cornelius, whom he followed to Berlin, where he remained until 1865 and then settled in Dresden. In 1859 he founded in Dresden the Saxon Christian Art Union, of which he has been president since 1864. —Meyer, Künst. Lex., i. 713; Müller, 13; Christl. Kunstblatt (1869), 164.

ANDREW AND JEROME, SAINTS, *Tintoretto*, Palazzo Ducale, Venice; canvas, H. 6 ft. × 8 ft. St. Andrew standing, holding a cross; St. Jerome reclining at his feet. Companion picture to St. *George* and the Dragon.—Ruskin, Stones of Venice, iii. 296.

ANDREW, ST., MARTYRDOM OF, Carlo *Dolci*, Palazzo Pitti, Florence; canvas,

H. 4 ft. × 3 ft. 3 in.; signed, dated 1646. St. Andrew kneeling, while an executioner removes his clothes; at left, three others prepare the cross; behind the saint, a centurion and soldiers; in background, down the hill, the rabble. Painted for Marquis Carlo Gerini; bought of his heirs by Grand Duke Ferdinand III. Engraved by G. Guadagnini.—Gal. du Pal. Pitti, ii. Pl. 41.

By *Murillo*, Madrid Museum; canvas, H. 4 ft. × 5 ft. 3 in. The Saint, nearly nude, his white hair and beard streaming in the air, is fastened with cords to a saltier cross formed of the trunks of trees; above, cherubs with the crown and palm of martyrdom; beneath, executioners, two of whom tighten the cords on his feet; at left, in front, a group of spectators; at right, two soldiers on horseback, and others on foot. Latest manner. Repetition: Sir Philip Miles, Bart., Leigh Court, Somerset (not mentioned by Waagen).—Curtis, 209; Madrazo, 482.

ANDROBIUS, painter, place and date unknown. Painted picture of Scyllis, the diver, cutting away the anchors of the Persian fleet.—Pliny, xxxv. 40 [138]; Brunn, ii. 299.

ANDROCYDES, Greek painter of Cyzicus, contemporary and rival of Zeuxis, about 400–377 B. C. Plutarch mentions (Pelop. 25), a picture by him representing a cavalry skirmish near Platæa shortly before the battle of Leuctra, and another of Scylla surrounded by fishes.—Athen. viii.; Plut. Sympos., iv. 2, 3, 8; Brunn, ii. 124; Pliny, xxxv. 36 [64].

ANDROMACHE AND PYRRHUS, P. N. *Guérin*, Louvre; canvas, H. 10 ft. 7 in. × 14 ft. 2 in.; signed, dated 1810. Subject from Racine's Andromaque. At right, Orestes, standing, demands Astyanax in the name of the Greeks; in centre, Pyrrhus, seated, stretches his sceptre over the child which Andromache, kneeling and in tears, puts under his protection; at left, Hermione, jealous of her rival, goes out in anger. Acquired in 1822 for 10,000 fr. Engraved by Richomme.—Réveil, ii. 95.

ANDROMEDA, ancient picture. See *Evanthus, Nicias.*

By J. J. *Henner*, Mme. Raffalovich, Paris; canvas. Nude, standing, her head bent down, hair dishevelled, chained to two iron rings fixed in the rock on the borders of the sea.—L'Artiste (1882), i. 58.

By *Rubens*, Blenheim Palace; wood, H. 6 ft. 6 in. × 3 ft. 1 in. Chained to the rock, in terror at the approach of the monster; over her head Cupid with his torch; in distance, Perseus, mounted on Pegasus, descending from skies. Probably painted in Italy.—Waagen, Art Treasures, iii. 129.

ANDROMEDA, RESCUE OF. See *Perseus* and Andromeda.

ANESI, PAOLO, flourished at Rome first half of the 18th century, born about 1700. Landscape painter; frescoed in 1761, with Ant. Bicchierai and Nic. Lapiccola, three rooms in the Villa Albani, Rome, in the style of Locatelli. His pictures, which are rare, are often mistaken for those of Giov. Pannini. Four Landscapes, Hohenzollern Gallery, Lemberg; three others (1766), at Schloss, Sagan.—Meyer, Künst. Lex., ii. 30; Nagler, Mon., i. 497.

ANGE, FRANÇOIS DE L', born in Savoy in 1675, died April 17, 1756. History painter, pupil of Crespi, at Bologna, 1706. He painted small, well-drawn, and brilliantly-coloured pictures. Worked long for the Marchese Lucatelli. Entered Order of S. Filippo Neri in 1735.—Meyer, Künst. Lex., ii. 31; Felsina Pittrice, iii. 271.

ANGELI, BATTISTA. See *Moro.*

ANGELI, FILIPPO D', called Filippo Napoletano, born in Rome near end of 16th century, died in Naples about 1640. Neapolitan school; pupil of his father, who painted in Rome for Pope Sixtus V., and afterwards was employed in Naples by Cardinal Pallotta. After his father's death Filippo returned to Rome to continue his studies, devoting himself chiefly to landscape painting, but also painted architectural views with well-executed figures. His pictures are commended for good aerial perspective and well-grouped accessories. Works: Satyr and Peasant, Louvre;

Cavalry Skirmish, Schleissheim Gallery; Portrait of himself, Uffizi, Florence.—Meyer, Künst. Lex., ii. 43; Mündler, Essai, 26.

ANGELI, GIULIO CESARE, born in Perugia about 1570, died there in 1630. Bolognese school; pupil of Lodovico Carracci, whose influence is not very apparent in his paintings; his drawing, especially of the nude, is negligent, while composition and colouring show talent. Works: Madonna with Saints, Perugia Cathedral.—Meyer, Künst. Lex., ii. 44.

ANGELI, GIUSEPPE, born in Venice about 1710, died in 1798. Venetian school; pupil of Gio. Batt. Piazetta, from whom he derived his blackish shadows and disagreeable yellowish tint. His drawing is skilful, composition vivid, and in his later period the colouring becomes more light and pleasing, but is lacking in strength. He painted a great deal in oil and fresco for the churches in Venice and neighbouring cities. Works: Little Drummer, Louvre; Lot and Daughters, Mentz Museum.—Meyer, Künst. Lex., ii. 44; Zanotto, Storia, 102; Zanetti, Pittura Ven., 614.

ANGELI, HEINRICH VON, born in Oedenburg, Hungary, Feb. 8, 1840. History, genre, and portrait painter, pupil in 1854 of the Vienna Academy, then of Gustav Müller, and with Leutze went to Düsseldorf in 1856. In 1859–62 he was in Munich, and in 1862 settled in Vienna, where he soon became the favourite portrait painter of the aristocracy. His portraits are distinguished for truth, an air of high breeding, and elegance of arrangement, and his genre pictures are full of dramatic life. Medal, Paris, 3d class, 1878. Professor in Vienna Academy since 1876. Works: Mary Stuart Sentenced (1857); Louis XI. and Francis de Paula (1859); Antony and Cleopatra (1860); Cæsar and Antony; Jane Gray before Execution; Avenger of his Honour (1869); Youthful Love (1871), Vienna Museum; Italian Lovers (1872); Denied Absolution (1873); Portraits of Grillparzer, Alex. Dumas, Lady in Black (1872), Costenoble (1873), Queen Victoria (1875), Emperor of Austria, Emperor William, Crown Prince and Princess of Germany, Prince Frederic Charles, Baron Manteuffel, Princess of Montenegro.—Brockhaus, i. 641; Meyer, Künst. Lex., ii. 45; Müller, 14; Illustr. Zeitg. (1872), i. 251; (1875), ii. 255; Kunst-Chronik, v. 143; Zeitsch. f. b. K., vi. iii. 147.

ANGELICA AND ROGER, Jean *Ingres*, Louvre, Paris; canvas, H. 4 ft. 8 in. × 6 ft. 3 in.; signed, dated Rome, 1819. Roger, mounted upon a hippogriffe, plunges his lance into the monster, about to devour Angelica chained to a rock. Subject from Ariosto. Painted in 1819, sketches in Montauban Museum; first sketch for figure of Angelica, retouched in 1867, Ph. Burty.—Cat. Louvre.

ANGELICO, Fra GIOVANNI, born in Vicchio in 1387, died in Rome in 1455. Florentine school; real name Guido or Guidolino di Pietro; called also Fra Gio. da Fiesole and Il Beato (the Blessed); may have studied under Starnina, but was probably bred with his younger brother, Benedetto, in the monkish school of miniature. Together they took the vows in 1407–8, either at Cortona or at the Dominican Convent, Fiesole, where they remained until 1409, when with the brethren who adhered to Gregory XII. they retired to the Dominican Convent at Foligno, and lived there and at Cortona until 1418. The next eighteen years were passed by Fra Angelico in Fiesole, after which he spent nine years (1436–1445) in the Convent of S. Marco, Florence. From 1445 until his death, with the exception of three months' (1447) employment in Orvieto, he resided in Rome, where he painted frescos in two chapels of the Vatican for Eugenius IV., and his successor, Nicholas V. The residence of Fra Angelico at Foligno during an early period of his life favoured his peculiar development. At Assisi, which lies at no great distance from Foligno, he saw and studied the works of Giotto, of whose school he may be called a follower, inasmuch as he exclusively devel-

oped one of its chief elements; while at Foligno he perfected himself in the art of illuminating choir books and missals. Evidence of Angelico's training as a miniaturist is to be found in the dryness, precision, and extreme simplicity of his style, and in the thinness and meagreness of his execution. Masolino may have taught him how to make his draperies more transparent by new methods of glazing, and how to use other freshly discovered technical processes, but nevertheless he remained a mystic in an age of growing naturalism; a mediævalist in the first period of the Renaissance, working in the fifteenth century in the spirit of the fourteenth. Angelico with all his technical incompleteness has never been excelled in depicting the seraphic. His angels are birds of Paradise, whose faces glow with beatitude, whose forms are just enough like those of human beings to make them comprehensible, but not so much so as to veil their divine nature. Another point in which Angelico stands alone is in his power of depicting in the faces of his saints and devotees the deep emotions which stir natures like his when absorbed in the contemplation of divine mysteries. The countenances of some of the great teachers and founders of religious orders in his fresco of the Crucifixion (after 1436), in the Chapter House, S. Marco, Florence, are instances in point. Some of the most remarkable of Angelico's works are: Altarpiece, Lunette over portal, S. Domenico, Cortona (before 1418); Predella of same, Annunciation, Gesù, Cortona; parts of an altarpiece, Perugia Gallery; Predella of same, Vatican, Rome; altarpiece (after 1418, repainted by Lorenzo di Credi), S. Domenico, Fiesole; Coronation of the *Virgin* (1433), Coronation of the Virgin, and many small panels (1436), Uffizi, Florence; *Last* Judgment, Paradise, and Deposition from the *Cross*, 35 subjects from Life of Christ, two altarpieces, Florence Academy; Angels kneeling on Clouds, Turin Gallery; Crucifixion, *Madonna* della Stella, Coronation of the Virgin, Adoration of the Magi, St. Peter Martyr, S. Marco, Florence; Frescos, Lives of SS. Laurence and Stephen, Chapel of St. Nicholas, Vatican, Rome (1450–55); God the Father and Prophets (1447), ceiling, Duomo, Orvieto; Coronation of the *Virgin*, Miracles of St. Dominic, Louvre, Paris; Last Judgment, Berlin Museum; Adoration of the Magi, Christ with Angels and the Blessed, National Gallery, London.—Vasari, ed. Mil., ii. 505, 527; C. & C., Italy, i. 559; Marchesi, i. 185; Burckhardt, 530; Rio, ii. cap. xi.; Life of F. A., Arundel Soc. Pub. (London, 1850); Cartier, Vie de F. A. (Eng. trans., London, 1865); Förster, Leben und Werke (Ratisbon, 1859); Dohme, 2 i.

ANGELINI, ANNIBALE, Cavaliere, born at Perugia, Italy, in 1812. Landscape painter, pupil of Perugia and Florence Academies. Professor at Academy of S. Luca, Rome; member of most of the Italian Academies. Several orders. Works: Six Landscapes with Architecture, Vatican, Rome; Landscapes, Quirinal, ib.; Ceiling Fresco, Palazzo Doria, ib.—Müller, 14.

ANGELO, MICHAEL. See *Michelangelo.*

ANGELS, FALL OF, Luca *Giordano*, Vienna Museum; canvas, H. 13 ft. 4 in. × 8 ft. 10 in.; signed, dated 1666. The Archangel Michael, sword in hand, in a glory of angels, overcomes the rebellious angels and casts them down. Engraved by Eissner.—Gal. de Vienne, ii. Pl. 89.

ANGELUS, J. F. *Millet*, M. Secretain, Paris; canvas. Evening; two peasants, a man and a woman, at work in a field, hear the bells of the Angelus from a chapel seen in the distance. They rise, stop work, and standing bareheaded, recite with downcast eyes the words of the prayer, "Angelus domini nuntiavit Mariæ." Painted in 1859; sold to J. W. Wilson, Paris; at his sale (1881), 160,000 fr. Original design, W. T. Walters, Baltimore. Etched by C. Waltner; by A. P. Martial in Art Journal (1884), 348.

ANGIOLETTO DA GUBBIO, of Gubbio, fourteeth century. Worked as a mosaist at

Orvieto (1321–1329), and afterward at Assisi. A series of small panels in tempera, originally parts of one picture, in the Ranghiasci Brancaleone collection, Gubbio, have been assigned to him. These have all the character of the Urbinese school at the close of the fourteenth century. The figures are long and slender, but the heads are oblong and the features small. The colour of the flesh is rosy, and the general tone gay and pleasing.—C. & C., Italy, ii. 192; Meyer, Künst. Lex., ii. 59; Cibo, 41.

ANGIOLILLO DA ROCCADIRAME, flourished about 1450, died about 1460 (?). Neapolitan school; pupil of Antonio Solario, and his assistant in many of his works. Painted altarpieces for churches in Naples. —Lanzi, ii. 12; Ch. Blanc, École napolitaine.

ANGUISCIOLA, SOFONISBA, born in Cremona about 1535, died in Genoa in 1622 (?). Lombard school; scholar of Bernardino Campi and of Bernardino Gatti; attracted attention at Rome about 1554 by her portraits, one of the earliest of which is perhaps her own likeness of that year in the Vienna Museum. She frequently represented herself in different situations,—with brush and palette, Uffizi, Florence; seated at the clavichord, Althorp, England; at her easel, Keir, Scotland; playing chess with two of her sisters, Raczynski Gallery, Berlin. In Spain, where she resided for several years and was raised to the rank of first lady in waiting to the Infanta Clara Eugenia, she painted portraits no longer extant of members of the royal family, and stood high in favor with Philip II., who made her splendid presents and assigned her a considerable pension on the occasion of her marriage and return to Italy. Until the death of her husband she lived at Palermo, where she painted some religious pictures of merit inferior to her portraits, and later, having remarried, she settled at Genoa, where she was admired and followed for her talents and accomplishments. Her five sisters, Elena, Lucia, Minerva, Europa, and Anna Maria were all painters.—Meyer, Künst. Lex., ii. 64; Vasari, ed. Mil., vi. 498; Ch. Blanc, École lombarde; Wessely.

Sofonisba Gentisdona Cremonese.

ANIEMOLO (Ainemolo), VINCENZO, born in Palermo, towards end of fifteenth century, died there in 1540. Neapolitan school; the most noted artist in Sicily in the sixteenth century, holding some rank as Andrea da Salerno on the mainland. Probably visited Naples and studied Perugino and later went to Rome, where he studied Raphael's masterpieces and learned to imitate them in arrangement and expression. His works are chiefly in Palermo; the best, a Madonna between four saints, in S. Pietro Martire.—C. & C., N. Italy, ii. 117; Meyer, Künst. Lex., ii. 71; De Marzo, Belle Arti in Sicilia, iii. 207.

ANKER, ALBERT, born at Anet, near Neufchâtel, Switzerland, April 1, 1831. Genre painter; pupil in Paris of Charles Gleyre and of the École des Beaux Arts. His historic and domestic genre pictures are spirited and excellent in drawing, but somewhat dull in colouring. Medal, Paris, 1866; L. of Honour, 1878. Works: Evening Prayer (1861), Neufchâtel, City Museum; Village School in the Black Forest, (1859); Luther at Erfurt (1861); Burial of a Child (1864); Children Bathing (1865); Writing Lesson (1866); Marionettes (1869); Soldiers nursed by Peasants (1872); The Snow-Bear (1873); Little Musician; Engineer, Good Little Girl (1885). Other pictures at Berne, Bayonne, Auran, and Lille.—Meyer, Künst. Lex., ii. 72; Müller, 14.

ANNA, BALDASSARE D', end of sixteenth and beginning of seventeenth century; of Flemish descent, but probably

born in Venice about 1560, died after 1639. Venetian school ; pupil of Leonardo Corona, several of whose pictures he finished after his master's death in 1605. His original works surpass those of Corona in softness of execution, but are inferior in design. His Annunciation of the Virgin over the high altar of S. M. Maddalena in the island of Zucca, and a large picture in S. M. Formosa at Venice are two of his best works.—Meyer, Künst. Lex., ii. 75 ; Vasari, ed. Le Mon., ix. 36, xiii. 20, 43.

ANNE PAGE AND SLENDER, Sir A. W. *Callcott*, S. Kensington Museum; canvas, H. 1 ft. 8 in. × 2 ft. 4 in. Anne inviting Slender to enter the house ; in background, Simple. (Merry Wives of Windsor, Act i., Scene i.) —Painters of Georgian Era, 74.

ANNUNCIAÇÃO, THOMAZ JOSÉ D', born at Ajuda, near Lisbon, in 1821, died in Lisbon, April 3, 1879. Animal painter of great repute in Portugal and Spain ; director of Lisbon Academy, in whose gallery as well as in those of the palaces D'Ajuda and Das Necessidades, his principal works are to be seen. Others are in England, Brazil, and the United States. Works : Oxen Treading out Corn, View on the Tagus, View of the Penha de França, View of Amora, Shepherd's Rest (1852), Galeria Nacional, Lisbon.—Chronique des Arts (1879), 120.

ANNUNCIATION (Fr. Annonciation, Ital. Annunziazione, Sp. Anunciacion, Ger. Verkündigung), the announcement by the Angel Gabriel to the Virgin of the Conception of Christ (Luke i. 26–31). Sometimes called the Salutation (Fr. Salutation angélique).

By Mariotto *Albertinelli*, Florence Academy; canvas, signed, dated 1510. Below, Gabriel making the announcement to the Virgin ; above, God the Father in a glory of angels. Painted for the Compagnia di S. Zanobi, Florence, whence passed to Academy. Much repainted.—Vasari, ed. Mil., iv. 223 ; C. & C., Italy, iii. 487.

By Mariotto *Albertinelli*, Munich Gallery ; wood, H. 5 ft. 4 in. × 6 ft. 3 in. The Virgin, standing in an arched hall, receives the message from the angel who kneels ; above, the Holy Ghost descending ; in niches at sides, SS. Sebastian and Ottilia. Painted in 1513 (?). Bought in Florence in 1832 by King Ludwig I. A fine picture, but much repainted.—Meyer, Künst. Lex., i. 222 ; C. & C., Italy, iii. 490.

By Fra *Angelico*, Mus. di S. Marco, Florence ; fresco ; others in Gesù, Cortona ; S. Alessandro, Brescia ; Madrid Museum.

By Fra *Bartolommeo*, Louvre ; wood, H. 3 ft. 2 in. × 2 ft. 6 in. ; signed, dated 1515. The Virgin, with a book in her hand, enthroned in a niche, looking at Angel Gabriel who appears in the air bearing a lily in his hand ; at sides, stand SS. John Baptist, Paul, Jerome, and Francis, while SS. Margaret and Mary Magdalen kneel. Painted for the Dominicans of Florence ; belonged to collection of Francis I.—Landon, Musée, xii. Pl. 37 ; Mariette, Abecedario, ii. 76 ; Villot, Cat. Louvre.

By Lodovico *Carracci*, Louvre ; canvas, H. 1 ft. 8 in. × 1 ft. 1 in. The Virgin, kneeling, receives the announcement from Gabriel, who, kneeling upon clouds, points upward where the opening heavens disclose a choir of angels and cherubim. Collection of Louis XIV.—Villot, Cat. Louvre ; Landon, Musée, xiv. Pl. 63.

By Carlo *Crivelli*, National Gallery, London ; wood, tempera, H. 6 ft. 10 in. × 4 ft. 10 in.; signed, dated 1486. An elegant house and interior court ; the Virgin below in her chamber, kneeling, the Dove hovering over her head, which is illumined by a golden ray from a glory above ; opposite, in the open court, the angel kneeling, with St. Emidius, patron of Ascoli, at his side, presenting a model of the city. Presented, 1864, by Mr. Labouchere ; acquired by him from Lolly Collection; previously in Convent of SS. Annunziata, Ascoli.—Richter, Ital. Art in Nat. Gal., 83 ; Cat. Nat. Gal.

By *Guido* Reni, Louvre ; canvas, H. 10 ft. 6 in. × 7 ft. 3 in. The Virgin kneeling

with hands clasped; at left, Archangel Gabriel, borne on a cloud; above, the Holy Spirit descending, surrounded by a choir of angels.—Landon, Musée, v. Pl. 53; Filhol, xi. Pl. 32.

By *Murillo*, Hospital of La Caridad, Seville; canvas, H. 5 ft. 6 in. × 4 ft. 2 in. The Virgin, on left, kneeling beside a desk, in front of which is a basket containing linen and scissors; on right, the angel, in red robes, holding lilies in left hand, kneels on right knee, pointing to Dove; above, cherubs and heads. Painted for Hospital about 1674. Repetition in Amsterdam Museum, formerly attributed to Rubens.—Curtis, 144.

Annunciation, by Fra Bartolommeo, Louvre.

By *Murillo*, Madrid Museum; canvas, H. 4 ft. 1 in. × 3 ft. 4 in. The Virgin kneeling at right, her left arm resting on desk, on which is a book and vase of lilies, and in front of which is a basket of linen; at left, the angel, kneeling on right knee, pointing with left hand to the Dove; above, cherubs and heads. Bought by Philip V. in Seville in 1729; Isabel Farnese Collection. Lithographed by M. Lavigne; F. Decraene. Repetition of smaller dimensions in Hermitage, St. Petersburg; lithographed by Huot.—Curtis, 145; Madrazo, 474.

By *Murillo*, Madrid Museum; canvas, H. 6 ft. × 7 ft. 4 in. The Virgin kneeling at right beside a desk; angel at left kneeling on left knee, pointing to Dove with right hand and holding lilies in left; between them a basket of linen and a chair; on each side, a column; above, cherubs and heads. Collection of Charles III.; formerly in Academy of S. Fernando. Lithographed by A. Guglielmi.—Curtis, 145; Madrazo, 468.

By *Murillo*, Seville Museum; canvas, arched, H. 10 ft. 6 in. × 7 ft. 2 in. The Virgin, on left, kneeling before a desk, looking up at angel who kneels on clouds, holding lilies in left hand and pointing with right to the Dove; above, cherubs and heads; centre foreground, a basket of linen. Painted about 1676 for the Capuchin Church, Seville; placed in Museum in 1840. Repetition: Philip W. S. Miles, King's Weston, Gloucestershire, England.—Curtis, 144.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, H. 5 ft. 10 in. × 4 ft. 3 in. The Virgin kneeling on left, her left arm on a desk; on right, the angel, kneeling on clouds, holding lilies in left hand and pointing with right to Dove; above, five cherubs. Sale of M. Rayneval, formerly French Ambassador to Madrid, in 1838 for

15,000 fr.; Aguado sale (1843), to Marquis of Hertford, 27,000 fr. Engraved by A. Lefevre, J. Rogers, W. Hulland (varied); lithographed by André, Lafosse, Blümmer. —Curtis, 145; Waagen, ii. 153.

By Andrea *Previtali*, S. M. del Mesco, Ceneda; wood, H. 8 ft. 6 in. × 5 ft. 5 in.; signed. The Virgin, at a desk in a room, bends humbly towards the angel kneeling with a lily in his hand; through window is seen a cock attacked by a wolf. Ridolfi says that Titian admired this picture, and frequently stopped on his way to Cadore to see it.—C. & C., N. Italy, i.; Ridolfi, Maraviglie, i. 184.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, H. 5 ft. 11 in. × 5 ft. 6 in. The Virgin, standing before a reading desk, receives the announcement from Gabriel holding a lily and kneeling on a cloud; in back-ground a building with an open portico, under which are three figures; at the base, steps, on one of which sits a nude youth; in the distance ruins and mountains, and in the air the Holy Ghost in form of a dove. Painted in 1512 for Convent of the Osservanti outside the Porta San Gallo; transferred on its demolition in 1529 to S. Jacopo tra' Fossi; placed in Pitti in 1626. Engraved by Rossi. —C. & C., Italy, iii. 553; Vasari, ed. Mil., v. 17; Gal. du Pal. Pitti, i. Pl. 113.

By Andrea del *Sarto*, Palazzo Pitti, Florence; canvas, H. 5 ft. 11 in. × 5 ft. 6 in. The Virgin receives the announcement from Gabriel in presence of the Archangel Michael, with sword and scales, and a Servite brother, supposed to be Filippo Benizi, founder of the order; in background, a building. Painted about 1512 for the abbey of San Godenzo; bought by Carlo de' Medici, who put in its place a copy, now in the Casa Visani at San Godenzo. Much repainted. Engraved by Rosini.—Vasari, ed. Mil., v. 17; C. & C., Italy, iii. 578; Gal. du Pal. Pitti, iv. Pl. 113.

Annunciation, Lodovico Carracci, Louvre.

By *Tintoretto*, S. Rocco, Venice. "A disagreeable and dead picture, having all the faults of the age, and none of the merits of the painter."—Ruskin, Stones of Venice, iii. 322.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. "The most remarkable feature is the troop of cherubim flying through the roof."—Ruskin, Stones of Venice, iii. 326.

By *Titian*, S. Niccolò, Treviso; wood, figures of life size. The Virgin, half-stooping, half-kneeling, listens tremulously to the announcement of Gabriel, who, with outstretched wings and carrying the lily of purity, points upwards with his forefinger; scene, the portico of a palace, with a mountainous landscape beyond; in the background the donor, Canon Malchiostro, kneeling. Painted in 1519 for S. Niccolò. Injured by splits, cleaning, and repainting. —C. & C., Titian, i. 222; Burckhardt, 719.

By *Titian*, S. Salvatore, Venice; canvas, figures life size; signed. The Virgin, kneeling, looks around at winged angel; above, four angels and many cherubs flutter above the Dove, rays from which are darting towards Mary's head. Painted about 1565. Engraved by C. Cort.—Vasari, ed. Mil., vii. 449; C. & C., Titian, ii. 353; Burckhardt, 722.

By *Titian*, Scuola di San Rocco, Venice; canvas, figures life size. The Virgin kneels at her desk near a pillar; angel to the left, with the lily in one hand, points with the other to the Dove descending. Painted about 1525; bequeathed in 1555 by Amelio Cortona to brotherhood of S. Rocco.—C. & C., Italy, i. 304; Burckhardt, 717.

Subject treated also by Niccolò Alunno, Perugia Gallery, Bologna Gallery; Francesco Albani (2), Louvre; Annibale Carracci, Bologna Gallery; Francesco Francia, Bologna Gallery, Galleria Estense, Modena, Brera, Milan; Dosso Dossi, Ferrara Gallery; Lorenzo di Credi, Louvre, Uffizi; Simone di Martino, Uffizi; Timoteo Viti, Brera, Milan; Federigo Barocci, Vatican; Ambrogio Lorenzetti, Siena Academy; Filippo Lippi, Palazzo Doria, Rome, Naples Museum; Munich Gallery, National Gallery, London; Petrus Cristus, Madrid Museum, Berlin Museum; Agnolo Gaddi, Louvre, Uffizi; Taddeo Bartoli, Siena Academy; Carlo Crivelli, Städel Gallery, Frankfort; Antonio and Pietro Pollajuolo, Berlin Museum; Rogier van der Weyden, Antwerp Museum; Garofalo, Uffizi; Pinturicchio, S. M. Maggiore, Spello; Correggio, Annunziata, Parma (fresco, lately removed); Giorgio Vasari, Louvre; Le Sueur, Louvre; Charles Jalabert (1852).

ANSALDO, ANDREA or GIOVANNI ANDREA, born at Voltri in 1584, died in Genoa, Aug. 20, 1638. Genoese school; pupil of Orazio di Luca Cambiaso and student of Paolo Veronese, among whose followers he is generally classed; painted numerous frescos in churches in Genoa, Voltri, Tortona, and Sarzano, and in palaces in Genoa. Chief work, the cupola of l'Annunziata del Guastato. His best picture in oil is a Deposition from the Cross, Academy, Genoa.—Lanzi, iii. 269; Ch. Blanc, École génoise; Soprani, 141; Baldinucci, xi. 479; Meyer, Künst. Lex., ii. 80.

ANSANO or SANO DI PIETRO DI MENCIO or DOMENICO, born in Siena, Nov. (?), 1405, died in 1481. Sienese school; pupil of Stefano di Giovanni (Il Sassetta), who, dying in 1460, while painting a fresco of the Coronation of the Virgin over the Roman Gate of the city, left it to be finished by Sano. Sano has been called the Sienese Angelico from the sweetness and depth of his religious feeling, but his types are altogether different, his forms rounder, and his feeling less spiritual. The faces of his Madonnas and Saints are lit up by round-shaped, placid eyes of a gentle and almost pathetic expression. Tender in colour, and most careful in execution, Sano had little feeling for light and shade. He is most agreeable in his miniatures where the figures are small and their defects in drawing less observable than in his panels, of which the Siena Academy contains many examples. Among these are a Virgin and Saints (1444), and an Ascension of the Virgin (1479). His fresco of the Coronation of the Virgin (1445), in the Municipal Palace, Siena, and Madonna and Saints in a chapel of the Osservanza

are the most important of his larger works in his native city. Many other pictures in European galleries. His skill as a miniaturist is shown in an Antiphonary, a Breviary, and a Psaltery in the so-called Library of the Cathedral at Siena. — Vasari, ed. Le Mon., vi. 183; Rio, i. 114; Milanesi, Siena, 170.

ANSCHÜTZ, HERMANN, born in Coblentz, Oct. 12, 1802, died in Munich, Aug. 30, 1880. History painter; pupil of the Dresden Academy, in 1820, under Hartmann and Mathäi, and from 1822 in Düsseldorf of Cornelius, who called him to Munich in 1826, with Eberle and Kaulbach, to paint the ceiling-frescos in the Odeon. In 1830–31 he studied antique wall-painting in Pompeii, executed decorative works in Munich, and then devoted himself to painting religious subjects in oil. In 1874 he was appointed professor at the Munich Academy. Works: Fresco paintings in the Odeon, Munich (1827); Large altarpiece (1857), Coblentz; Resurrection, Assumption (1861).— Meyer, Künst. Lex., ii. 82; Kunst-Chronik, xvi. 8.

ANSCHÜTZ, THOMAS P., born in Kentucky, in 1851. Subject painter; pupil of Thomas Eakins and of Pennsylvania Academy. At present assistant professor of painting and drawing at the Pennsylvania Academy in Philadelphia. Works: Ironworker's Noon-time (T. B. Clarke, New York); The Way they Live, Farmer's Wife (1880).

ANSDELL, RICHARD, born in Liverpool in 1815, died in April, 1885. Genre and animal painter; self-taught, exhibited first at Royal Academy in 1840; removed to London in 1847; visited Spain in 1856 and 1857; elected an A. R. A. in 1861 and R. A. in 1870. Pictures of animals painted between 1843 and 1850 show Landseer's influence; in 1850–60 painted chiefly domestic animals in association with Creswick, who added the landscape backgrounds. Medal, Paris, 3d class, 1855. Works: Death of Sir W. Lambton at Marston Moor (1842); The Death (1843); Mary Queen of Scots returning from the Chase (1844); Fight for the Standard (1848); Mules Drinking—Seville, Ploughing — Seville, The Water Carrier (1857); Spanish Shepherd (1858); Sheep-Washing in Glen Lyon (1859); Lost Shepherd, Buy a Dog Ma'am (1860); Hunted Slave (1861); Going to the Festa at Granada (1863); Highland Spate (1864); Poacher at Bay, Treading out the Corn (1865); Feeding the Goats in the Alhambra (1871); West Highlands (1872); Gathering the Herd, The Tethered Yowe (1873); Anxious Mother (1875); Wandering Minstrel (1876); Home of the Red Deer (1877); Stray Lamb, On Guard (1879); Farm of the Alhambra, Lucky Dogs, Morning Rehearsal (1881); Returning from Fair at Seville, Vega of Granada (1882); Water Carriers of the Alhambra, Hunting the Boar (1883).— Meynell, 218; Art Journal (1860), 233; Sandby, ii. 346; Meyer, Künst. Lex., ii. 82.

ANSELMI, MICHELANGELO, born in Lucca in 1491, died in Parma after 1554. Lombard school; called sometimes Michelangelo "da Lucca," and oftener "da Siena." Pupil in Lucca of Il Sodoma, and afterwards at Parma a disciple and imitator of Correggio. In 1522, when Correggio was engaged to paint the cupola and the tribune of the Cathedral of Parma, Anselmi was selected, with Rondani and Parmigianino, to decorate the chapels, but the work was not begun until 1548. He painted at Parma frescos still extant, in the church and cloister of S. Gio. Evangelista, before 1522. Also two altarpieces in the Duomo, Parma, one dated 1526; March to Calvary and Holy Family in Academy, Parma; Madonna and Saints, Louvre; Coronation of the Virgin (fresco), in Madonna della Steccata, Parma.—Lanzi, ii. 399; Ch. Blanc, École lombarde; Meyer, Künst. Lex., ii. 86.

ANSIAUX, JEAN JOSEPH ELÉONORE ANTOINE, born in Liège, in 1764, died

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in Paris, Oct. 20, 1840. History painter; studied at Antwerp and in Paris with F. A. Vincent; he attained distinction through his pleasing talent and a certain skill of treatment, received several medals and the L. of Honour. Works: Kleber in the Battle of Heliopolis (1799); Sappho and Leda (1801); Angelica and Medor (1810); Assumption (1812); Resurrection (1812); Conversion of St. Paul (1814), Liège Cathedral; Richelieu introducing Poussin to Louis XIII. (1817), Bordeaux Museum; Rinaldo and Armida (1817); Education of Cupid, Judgment of Paris, Diana's Nymph (1819), Return of the Prodigal Son (1819), Town Hall, Liège; St. Paul at Athens, St. Étienne, Paris; Scourging of Christ, Metz Cathedral; Resurrection, Arras Cathedral; Adoration of the Magi, Mans Cathedral; Erection of the Cross, Angers Cathedral; St. John censuring Herodes, Finding of Moses, Lille Museum.—Meyer, Künst. Lex., ii. 90.

ANSUINO or ANSOVINO DA FORLI, Paduan school (1443–1460). Pupil of Squarcione, co-labourer with Mantegna in the decoration of the Eremitani, and with Pizzolo and Fra Filippo in the chapel of the Podestà in the Santo. The Adoration of St. Christopher in the Eremitani is his work. In it Paduan art begins to present the character afterwards known as Mantegnesque, without showing much progress in the blending of light and shade, or feeling in the production of tone.—C. & C., N. Italy, i. 312; Meyer, Künst. Lex., ii. 91.

ANTENORIDES or ANTORIDES, painter, mentioned as pupil of *Aristides*.—Pliny, xxxv. [111].

ANTHONISSEN, H. (Hendrik?) VAN, flourished middle of 17th century. Dutch school; marine painter in style of J. van Goyen and Jan Parcellis. Works in Hermitage, St. Petersburg and Prague Gallery.

ANTHONY, MARK, born at Manchester, England, in 1817. Landscape painter; pupil of his uncle, George W. Anthony, landscape painter (died 1859); studied in Paris from 1834 to 1840, when his first picture was exhibited at the British Institute. Influenced by the Pre-Raphaelite school. Works: Lake of Killarney (1845), bought by Prince Albert; Sunday Morning (1846), Harvest Home (1847), Elm at Eve (1850), Village Bridal (1851), Monarch Oak (1852), Stratford on Avon (1853), Stonehenge (1859), Hesperus (1860), Relic of Feudal Time (1863), Rest for the Weary (1865), Lerida—Spain (1869), Night and Storm (1871), Hazlewick Mill—Sussex (1872), Evensong (1873), Incident by the Wayside (1878), Trawlers—Morning (1883).—Meyer, Künst. Lex., ii. 101.

ANTHONY, ST., TEMPTATION OF, Pieter *Brueghel*, the younger, Dresden Gallery; copper, H. 11 in. × 1 ft. 3 in.; signed, dated 1604. The Saint praying in his cell at left, is tempted by a beautiful young woman, richly habited, who is accompanied by numerous demons; at right, a rocky country, with buildings in background.—Réveil, xii. 837.

By Lucas van *Leyden*, Dresden Gallery; wood, round, diam. 9 in. St. Anthony retired apart to pray, is tempted by the Demon in the form of a young and pretty woman, richly dressed, holding in her hands a sceptre and a casket, indicative of power and wealth.—Réveil, xii. 844.

By David *Teniers*, younger, Berlin Museum; canvas, H. 2 ft. 8 in. × 3 ft. 10 in.; signed, dated 1647. The Saint kneels in anxiety before a stone altar, the corners of which are shooting out into heads of monstrous beasts; beside him stands an old hag who is placing before him a Brabant beauty, offering a goblet of wine; around him are imps in many forms, twitching at his garments and performing all manner of mad tricks, singing, shouting, and screaming; and the air is filled with flying demons and reptiles.—Kugler (Crowe), 326; Smith, ix. 408.

By David *Teniers*, younger, Louvre, Paris; wood, H. 2 ft. × 1 ft. 8 in. The Saint kneeling in a grotto before a book placed against

a skull on a rock, beside a crucifix and an hour-glass; around him, demons in many forms. Collection of Louis XVIII.—Villiot, Cat. Louvre.

By David *Teniers*, younger. Examples in Amsterdam, Dresden, Vienna, and Madrid Galleries, and in private collections.

By *Tintoretto*, S. Trovaso (SS. Gervasio e Protasio), Venice; canvas. The Saint surrounded by a demon, trying to pull off his mantle, and three female figures; the one ft. 2 in. St. Anthony enthroned on a pedestal with alabaster panels; at sides, SS. Cornelius and Cyprian; in front, a page kneeling holding a large volume. From S. Antonio, island of Torcello, near Venice.—Eastlake, Brera, 82; Ridolfi, Marav., ii. 52.

ANTHONY THE ABBOT AND PAUL THE HERMIT, *Velasquez*, Madrid Museum; canvas, H. 8 ft. 4 in. × 6 ft. St. Anthony in white and St. Paul in brown robe, seated before a grotto, thanking Heaven for food

Temptation of St. Anthony, Pieter Brueghel, the younger, Dresden Gallery.

on the left, representing avarice, a bright-eyed Venetian beauty, has one hand in a vase of coins, while she shakes golden chains with the other; the one on the other side, a type of the lusts of the flesh, appears to have been baffled for the time; the recumbent one may possibly mean indolence. A picture of careful finish and noble workmanship. Engraved by Agos. Carracci (1582).—Ruskin, Stones of Venice, iii. 360; Bartsch, xviii. 69.

ANTHONY THE ABBOT, ST., Paolo *Veronese*, Brera, Milan; canvas, H. 9 ft. × 6 brought them by a raven; at left, two lions making a grave, while St. Anthony is praying over dead body of St. Paul. Painted in 1659 for Hermitage of S. Antonio at Buen Retiro. Original sketch sold for £25 at King Louis Philippe sale.—Madrazo, 595; Curtis, 8.

ANTHONY OF PADUA, ST., GLORY OF, *Moretto*, S. M. delle Grazie, Brescia; canvas, life size. St. Anthony of Padua with the palm, seated high up in a large niche, beneath which stand SS. Nicholas of Tolentino and Anthony the Abbot, the latter with

the staff and bell.—Ridolfi, Maraviglie, i. 345; C. & C., N. Italy, ii. 405 ; Burckhardt, 736.

ANTHONY OF PADUA, ST., AND INFANT JESUS, *Murillo,* Baptistery of the Cathedral, Seville ; canvas, H. 18 ft. × 10 ft. 11 in. The Saviour, attended by cherubs and angels, descends in a glory to visit the Saint, who, kneeling in his cell, welcomes him with outstretched arms; on a table, an open book and vase of lilies ; at left, cloisters seen through an open door. Murillo's largest painting and the first noticed in any printed book. Painted in 1656 ; in November, 1873, the picture was mutilated by thieves, who cut out the figure of St. Anthony; the stolen part, much damaged, was offered in New York, Jan. 2, 1875, to William Schaus, the picture-dealer, who bought it for $250 and returned it to the Spanish consul, and it was reinstated in its old place with much ceremony, October 30, 1875, after skilful restoration by Señor Cubells. Lithographed by Aug. Lemoine. —Curtis, 210 ; C. Boutelont, Estudio de S. Antonio de Murillo (Seville, 1875) ; A. de Latour, Comment un tableau de Murillo fut volé (Sceaux, 1878); Gaz. des B. Arts, Feb., 1875 ; Graphic (London), June 30, 1875; Harper's Weekly, Feb. 20, 1875.

By *Murillo,* Berlin Museum ; canvas, H. 5 ft. 5 in. × 6 ft. 6 in. The Saint, kneeling, presses his cheek to that of Infant Jesus, whom he holds in his arms ; five

St. Anthony of Padua, and Infant Jesus, Murillo, Berlin Museum.

cherubs in a glory, and two others on ground at left ; background, hilly landscape. Probably picture taken by Soult in 1810, with aid of a troop of infantry, from Convent of S. Pedro de Alcantara, Seville ; bought in Paris in 1835. Engraved by A. H. Payne ; lithographed by Locillot de Mars ; centre only engraved by Caspar, Schultz, and L. de Mars. Study in bistre, J. C. Robinson, London. Repetitions, with changes: Dudley House, London ; Henry Hucks Gibbs, London ; Munro sale (1878), £2,362 (Earl of Rosebery ?).—Curtis, 212 ; Cean Bermudez, ii. 58 ; G. de Leon, ii. 198.

By *Murillo,* Hermitage, St. Petersburg ; canvas, H. 8 ft. 2 in. × 5 ft. 6 in. The Saint, full length, kneeling, encloses in his arms, without touching, the Infant Jesus, who stands on the open book of the Gospels placed on a rock, his right hand in benediction, his left in St. Anthony's right ; above, five cherubs. Belonged to M. Laneuville ; purchased in 1852 for 30,000 fr.—Curtis, 214 ; Cat. Hermitage, 130.

By *Murillo,* Seville Museum ; canvas, H. 6 ft. 3 in. × 4 ft. The Saint, three-quarters length, with lilies in right hand, kneeling and embracing the Infant Saviour, who stands on an open book, with his right hand on the Saint's head. Painted about 1676 for Capuchin Convent, Seville ; placed in Museum in 1840. Repetition : Condesa de la Mejorada, Seville.—Curtis, 212.

By *Murillo,* Seville Museum ; canvas, H. 9 ft. 5 in. × 6 ft. 3 in. The Saint, full length, kneeling, with lilies in right hand, embraces with left the Infant Saviour, who, seated on an open book, places his right hand on the Saint's head ; above, four cherubs. Painted about 1676 for Capuchin Convent, Seville ; placed in Museum in 1840. Probably finest of Murillo's pictures of the subject.—Curtis, 211 ; Robinson, Great Painters (London, 1877) wrongly called St. Francis.

By Elisabetta *Sirani,* Bologna Gallery ; canvas, H. 6 ft. 4 in. × 5 ft. 4 in. The In-

fant Jesus standing, nude, upon a richly draped altar, on which are burning candles, lilies, and an open book, is embraced by St. Anthony, who kneels on a stool before it; above, cherubs' heads in clouds, and, at right, an angel, with wings extended and hands raised. Formerly in S. Leonardo,

St. Anthony of Padua, and Infant Jesus, Elisabetta Sirani, Bologna Gallery.

Bologna. Engraved by G. Mitelli; G. Rosaspina.—Pinac. di Bologna, Pl. 37.

ANTIDOTUS, pupil of *Euphranor* and master of *Nicias*, about 350–330 B.C. Belonged to the Theban-Attic school, so called because it originated in Thebes and was transferred, after the decadence of that city, first to Corinth and then to Athens, always preserving its original traditions. His works, among which were a Warrior, a Wrestler, and a Trumpeter, were severe in style and elaborate in treatment. Pliny is the only ancient writer who mentions him.—Pliny, xxxv. 40 [130]; Brunn, ii. 193.

ANTIGNA, JEAN PIERRE ALEXANDRE, born in Orléans, France, March 7, 1818, died March 8, 1878. Religious and genre painter; pupil of Paul Delaroche. Medals in 1847–48–51–55; Legion of Honour, 1861. Works: Birth of Christ (1841); Vision of Jacob (1842); Temptation of St. Anthony (1843); Women Bathing (1845); Storm (1846), Avignon Museum; Conflagration (1850); Inundation of the Loire (1852), Luxembourg Museum; Children Dancing (1853); The Emperor visiting the Slate-Workers of Angers during the Inundation of 1856 (1857), Angers Museum; Scene of the Civil War, Steep Decline, Noon-day Sleep (1859); The Mirror in the Woods, Episode of War in La Vendée (1864), Bordeaux Museum; Rising Sea, After the Tempest (1874); Yvonne and Marc, Two Voices (1875); Women and the Secret (1876); Game of Strength, Fire of the Fête of St. John (1877); L'Enfer (1878).—Larousse; Meyer, Künst. Lex., ii. 103.

ANTIOCHUS, GABINIUS, pupil of *Sopolis*, who is referred to by Cicero (Ad. Att., iv. 16) in connection with a lawsuit of 53 B.C. —Brunn, ii. 305.

ANTIOPE, *Correggio*, Louvre; wood, transferred to canvas, H. 6 ft. 1 in. × 4 ft. A nymph, nude, asleep on blue drapery spread on the ground in a thicket, with Cupid sleeping on a lion's skin at her feet; near her head a satyr (Jupiter?) holding up the garment he has lifted from her form. Formerly called "Venus, a sleeping Cupid, and a Satyr." A masterpiece. Painted about 1521 (?); in Gonzaga Collection, Mantua, in 1627; Collection of Charles I. of England in 1630, when valued at £1,000; sold to Jabach, and passed to Cardinal Mazarin and Louis XIV. Engraved by Godefroy, Basan, Queverdo, Chataigner, Massard, Blanchard. —Meyer, Correggio, 337, 491; Künst. Lex., i. 437; Musée français, i.; Landon, Œuvres, viii. Pl. 61; Musée, iv. Pl. 1; Filhol, vi. Pl. 415.

ANTIPHILUS, pupil of *Ctesidemus*, latter half of fourth century B.C. Born in Egypt,

but went early to the court of Philip of Macedon. The latter part of his life was spent at the court of Ptolemy Soter, who is said to have had him sold into slavery for falsely accusing *Apelles*. Among his works were a portrait of the young Alexander; a group of Athena, Philip, and Alexander; a Dionysus; an Hippolytus alarmed at the most eminent painters of his age.—Pliny, xxxv. 37 [114], 40 [138]; Brunn, ii. 247.

Antiope, Correggio, Louvre.

the bull; a Cadmus and Europa, preserved in the Curia of Pompey, Rome; a Satyr with a panther's skin, shielding his eyes from beams of light coming from a fixed point; and a boy blowing the fire with his breath. Though he had great fertility of invention and skill in managing the effect of light, Pliny places him in the second rank of artists; but Quintilian mentions him among

ANTOLINEZ, Don JOSÉ, born in Seville in 1639, died in Madrid in 1676. Spanish school; pupil of Francisco Rizi; became a good colourist, his best works being landscapes with small figures. Works: Magdalen, Madrid Museum; St. Anthony of Padua, Academia S. Fernando, Madrid; Conception, Madonna in Glory, Museo Fomento, ib.; St. Jerome in a Cavern, Munich Gallery. —Stirling, iii. 1106; Viardot, 211; Meyer, Künst. Lex., ii. 115; Madrazo, 345.

ANTOLINEZ Y SARABIA, Don FRANCISCO, born in Seville in 1644, died in Madrid in 1700. Spanish school; nephew of José Antolinez; studied law at first, but entered school of Murillo and became an amateur of considerable skill, painting especially small religious subjects, sometimes on copper. Went in 1672 to Madrid, obtained a provincial judgeship, but did not hold it long, and returned to Seville and painted secretly while practising as an advocate. Works: Nativity, Seville Cathedral; St. Joseph and Infant Jesus, St. Joseph Dreaming, Duc de Montpensier, San Telmo; Purification of Virgin, Adoration, Flight into Egypt, Annunciation, Marriage of Virgin, Museo Nacional, Madrid.—Stirling, iii. 1108; Viardot, 212; Ch. Blanc, École espagnole; Meyer, Künst. Lex., ii. 115; Curtis, 342.

ANTON VON WORMS. See *Woensam*.

ANTONELLO DA MESSINA, born in Messina about 1444, died in Venice about 1493. Neapolitan school; said to have been a pupil of Colantonio del Fiore, but this

is doubtful. Probably first instructed in Sicily, where he worked for several years; went to Naples and saw an oil picture painted by Jan Van Eyck in the possession of King Alphonso of Aragon. Struck with the superiority of the new method he went to Bruges to study it, and in 1465 returned to introduce it into Italy. After remaining at Messina for about seven years, he went to Venice (1473) where he remained the rest of his life. That he there met Domenico Veneziano and taught him how to paint with an oil medium is doubtful, if not impossible, as that artist died in 1461 at Florence, and as neither he nor any other Venetian artist until long after 1465 painted otherwise than in tempera. It is also well to say that while we have no positive evidence that Antonello went to Flanders, it was not necessary for him to do so in order to learn the Van Eyck method, for not only were Flemish pictures brought into Italy, but several distinguished scholars and followers of Van Eyck, such as Roger van der Weyden, Memling, Hugo van der Goes, and Justus of Ghent worked in Italy about the middle of the fourteenth century. That Antonello was acquainted with the oil method, and influenced by the Flemish school, is evident in his earliest extant work (1465), The Saviour, National Gallery, London, as in a bust picture of the same subject (1470), in the Gaetano Zir Collection, Naples. A progress in technic is visible over these pictures in an altarpiece (1472) at S. Gregorio, Messina, which shows the same Flemish influence in drapery and use of gold. After 1473, when Antonello went to Venice, he painted three small portraits, one of which is lost, one was lately disposed of at the Hamilton sale, and one (1475) is in the Louvre, Paris, where it shines as a masterpiece of truth to life, intensity of expression, and exquisite finish. The small Crucifixion, Antwerp Museum, belongs to the same year. The portrait of a young man in the Berlin Museum (1478) is one of the finest of Antonello's pictures, and the first in which the flesh tints are clear like those of Gio. Bellini, instead of being of the reddish hue common to the Flemish school. The much restored St. Sebastian, Städel Institute, Frankfort, belongs to the same late Venetian period of Antonello's career, as do the Madonna (?) and the St. Sebastian, Berlin Gallery. There seems to be no doubt that this remarkable painter adopted and taught the Flemish system of painting, which gradually spread over Italy and raised oil to a level with fresco painting, and that through his manner and mode of representation he had great influence upon the technical development of Italian Art. As a portrait-painter he was tacitly admitted by his contemporaries to be the originator of the models improved in subsequent years by the higher genius of Bellini, Giorgione, and Ti-

tian.—Meyer, Künst. Lex., ii. 118; Eastlake, Materials, 192; Lermolieff, 416; C. & C., N. Italy, ii. 77; Vasari, ed. Mil., ii. 563, 575; Gaz. des Beaux Arts (1862), 12; Ch. Blanc, École napolitaine; Lübke, Gesch. ital. Mal., i. 558.

ANTONELLO DA PALERMO, of Palermo, beginning of sixteenth century. Neapolitan school; son of the painter Antonio Crescenzio. In 1527 he was assistant to the sculptor Gazino, and in 1537 and 1538 he made copies of Raphael's Spasimo, now preserved in the Monastery of Fazello near Sciacca and in the Church of the Carmelites in Palermo. The only composition by which we can judge him is a Madonna dated 1528 in La Gangia of Palermo. It is of an attractive design and carefully finished, but faulty in execution.—C. & C., N. Italy, ii. 116; Di Marzo, Belle Arti in Sicilia, iii. 157; Meyer, Künst. Lex., ii. 128.

ANTONELLO DE SALIBA, of Messina, end of fifteenth and beginning of sixteenth century; either born in Messina or early settled there. Neapolitan school; formerly held to be identical with Antonello da Mes-

sina, but now recognized as an independent artist. The earliest work bearing his signature is a Madonna in S. M. del Gesù, near Catania, dated 1497. His drawing is careful and accurate but hard, his style is marked by timidity of chiaroscuro and monotony of flesh-tint, and his use of gold superabundant.—C. & C., N. Italy, ii. 111; Meyer, Künst. Lex., ii. 127.

ANTONINUS, ST., GLORY OF, Lorenzo *Lotto*, S. Giovanni e Paolo, Venice; canvas, arched, figures life size; signed. The beatified bishop of the Florentines enthroned, ministered to by angels; in the sky behind, a glory of cherubs; beneath the throne, the agents of his charity stoop from a gallery to give the maidens in waiting their marriage portions. Painted about 1530.—Vasari, ed. Mil, v. 250; C. & C., N. Italy, ii. 521; Rio, iii. 291.

ANTONIO DI CATALANO, the elder, born at Messina, lived 1560–1630. Roman school; pupil of Guinaccia; studied and copied, in his native town, works of Polidoro da Caravaggio; afterwards taken by a Jesuit artist to Rome, where he studied chiefly Raphael and Baroccio; later became acquainted with the works of Correggio in Parma. Went thence to Bologna, where he kept close alliance with Francesco Albani and Girolamo Bonini, and, owing to his relation to the Roman school, was called Il Romano. He laboured in Bologna for a number of years, and is said to have been called to Malta, whence he returned to Messina. His pictures please through their graceful figures and harmony of colour, but are open to criticism for the great sameness in the angels' faces. Works in the Museum and churches of Messina.—Meyer, Künst. Lex., ii. 157; Malvasia, ii. 189, 196.

ANTONIO DI CATALANO, the younger, born at Messina, lived 1585–1666. Neapolitan school; son and pupil of the above, but influenced by Giovanni Simone de' Comandé. He painted a great deal and rapidly, which was then considered as indicative of genius. Few of his works are noteworthy.—Meyer, Künst. Lex., ii. 158; Kunstblatt (Stuttgart, 1825), 230.

ANTONIO DALLA CORNA, of Cremona, latter half of fifteenth century. Lombard school. The only picture which bears his name is dated 1478, and is in the Bignami collection at Casal Maggiore. In this he claims to be a pupil of Mantegna, though he really caricatures the disagreeable features of that master. Crowe and Cavalcaselle think him identical with *Antonio* da Pavia.—C. & C., N. Italy, ii. 73, 440; Meyer, Künst. Lex., ii. 144.

ANTONIO DA CREVALCORE, flourished about 1480. Bolognese school; fruit and flower painter. A half-length Madonna, Berlin Museum, is signed by him and dated 14 [9] 3 (?). His style in it is not unlike that of Bernardino of Perugia.—C. & C., N. Italy, i. 556; Meyer, Künst. Lex., ii. 143.

ANTONIO DA FERRARA, born about 1370–80, died after 1439. Lombard school; real name Antonio Alberti; pupil of Agnolo Gaddi; married in Bologna Calliope, sister of Timoteo Viti. Only one signed picture by him exists, a Madonna Enthroned (1439), in the sacristy of S. Bernardino, outside Urbino. It is a rudely executed tempera, by an artist of second or third rate talent.—C. & C., Italy, ii. 225; Meyer, Künst Lex., ii. 136.

ANTONIO EL INGLES, portrait, *Velasquez*, Madrid Museum; canvas, H. 4 ft. 7 in. × 3 ft. 4 in. A dwarf with long hair, in brown dress and wide lace collar, standing beside a black and white mastiff; in right hand, his plumed hat. Latest manner. Etched by B. Maura; Laguillermie.—Curtis, 33; Gal. Esp.; Madrazo, 631.

ANTONIO DA MURANO, flourished 1444–1451. Venetian school. Sansovino says he lived till 1470, in which year he decorated parts of S. Apollinare, Venice, but this is doubtful. He worked at first in partnership with one Giovanni Alamanno (the German), otherwise called Giovanni da Murano. Ridolfi calls him a brother of Antonio, thus making him a member of the

family known later as the Vivarini; but Brandolesi has proved that no Giovanni Vivarini existed; and Antonio, though a brother of Bartolommeo Vivarini, is not known to have used the name Vivarini, which is first given to him by Sansovino. An Adoration of the Magi at Berlin, painted by Antonio between 1435 and 1440, shows that he was an accomplished painter before he entered into partnership with Giovanni Alamanno. In 1440 they founded a workshop at Murano, where during the next seven years they executed many altarpieces, chiefly for churches in Venice. They cleverly absorbed the principles taught by Gentile da Fabriano and Vittor Pisano (Pisanello), and though they did not add much to previous experience as regards contrast by light and shade, they imbued their works with a more tender spirit and gave greater softness to their figures. The earliest work attributed to them is a Coronation of the Virgin, dated 1440, in the Academy of Venice, a repetition of which, dated 1444, is in S. Pantaleone, Venice. In S. Zaccaria, Venice, is a large picture in three compartments, signed and dated 1445. Two other altarpieces in the same church are similarly signed and dated. A Madonna with Saints in the Academy, Venice, is dated 1446. Antonio afterward worked with his brother Bartolommeo, who took the name of Vivarini in his later years. In 1450 they painted the *Madonna* of the Carthusians, Bologna Gallery. Other examples by them are the Glorification of St. Peter in the Public Gallery of Padua (1451?), and two pictures of Saints in the Sacristy of S. M. della Salute, Venice. Antonio's later works, executed alone after 1464, are comparatively feeble. —C. & C., N. Italy, i. 19; Meyer, Künst. Lex., ii. 140; Ch. Blanc, École vénitienne; Sansovino, Ven. Desc., 185, 269; Lermolieff, 395, 396.

ANTONIO DA NEGROPONTE, first half of fifteenth century. Venetian school; imitated the eccentric style of Jacobello del Fiore. His colossal Virgin in Adoration, in San Francesco della Vigna, Venice, almost his only example, is lavishly decorated with low embossments and plastic ornaments.—C. & C., N. Italy, i. 11; Meyer, Künst. Lex., ii. 143.

ANTONIO DA PAVIA, of Pavia, beginning of sixteenth century. A superficial follower and imitator of Mantegna, who is registered among the workmen in the Palazzo del Té in 1528. A signed Madonna, tempera on canvas, is in the Museo Virgiliano, Mantua. Crowe and Cavalcaselle think him identical with *Antonio* dalla Corna.—C. & C., N. Italy, i. 419, ii. 73, 440; Meyer, Künst. Lex., ii. 155.

ANTONIO VENEZIANO, born in Venice, latter half of fourteenth century. Florentine school. Vasari says he died in 1384, aged seventy-four, but documents prove that he was living two years later. Family name probably Longhi, baptismal name Antonio Francisci de Venetiis. According to Vasari, he was a pupil of Agnolo Gaddi, but his style is rather that of Taddeo Gaddi. Earliest record of him is in the archives of Siena, where he worked in 1370 with Andrea Vanni on the ceilings of the cathedral. In 1386-7 he painted frescos in the Campo Santo, Pisa, representing scenes in the legend of S. Raineri. Vasari calls it the finest and best work in the building. The parts not obliterated appear to justify the assertion and to prove that Antonio was no common artist. The frescos of the ceiling in the Cappellone dei Spagnuoli, Sta. Croce, may possibly be his work. Naturalism was the moving principle of his art, and as he pursued the imitation of nature in many moods, he forms an important link in the chain which unites Orcagna to Masolino, Angelico, and Masaccio. —C. & C., Italy, i. 480; Vasari, ed. Le Mon., ii. 171; Siret, 956; Meyer, Künst. Lex., ii. 132.

ANTONY AND CLEOPATRA, MEETING OF, *Alma*-Tadema, Samuel Hawk Collection, New York. Cleopatra rowed in her barge across the harbour at Alexandria to meet Marc Antony, whose barge swings

alongside, his rowers tossing their oars in salutation as the Queen approaches. She is reclining on an ivory throne under an awning of cloth of gold wreathed with roses; on her left crouches a negress—a sistrum player, on her right a white flute player; on a lower stage three priests of Isis burn incense. Antony rises from his seat with an expression of mingled surprise and anger as Cleopatra affects not to see him. Grosvenor Gallery, 1883.—Portfolio (1883), 42; Athenæum, Jan. 13, 1883, 60.

ANTROPOFF, ALEXEI PETROVICH, born in 1716, died in 1795. Russian history and portrait painter. Decorated a church in Kiev in 1752, painted the ceilings in the Palace Golowin, Moscow, in 1756. As a portrait painter imitated Rotari, and was popular in St. Petersburg. He founded there the first school for the painting of altar pictures, and was among the painters sent to Moscow to represent the festivities at the coronation of Catherine II., whose portrait he painted. Also painted portraits of Peter III. (1761) and of Peter the Great (1769). Among his religious pictures are The Trinity (1784), and Paul and Mary Magdalen (1788).—Meyer, Künst. Lex., ii. 161; Brunn, ii. 286.

ANTUM, AART VAN, flourished about 1604–8. Dutch school; marine painter in the manner of Hendrik Vroom. Works: Naval Battle (1604), Berlin Museum; Marine (1608), National Gallery, Amsterdam; do., Madrid Museum.—Meyer, Königl. Mus., 15.

APATURIUS, from Alabanda, Caria, fourth century B. C. Scene painter, said to have shown great skill in decorating the small theatre at Tralles.—Vitruv., vii. 5, 4.

APELLES, most famous of Greek painters, pupil of *Ephorus*, of *Pamphilus*, and of *Melanthius;* born probably in Colophon, Ionia, though Pliny and Ovid call him of Cos, and Strabo and Lucian of Ephesus; flourished 352–308 B. C. The best part of his life was spent at the court of Philip and Alexander the Great, of both of whom he painted many portraits. Alexander forbade any one else to paint his likeness. Apelles probably accompanied Alexander into Asia, for he painted at Ephesus several pictures of him, one of which, for the rebuilt Temple of Diana, represented him with thunderbolts in his outstretched hand. This, which Plutarch says was the best portrait of the king, gave rise to the remark that Philip's Alexander was invincible and Apelles's inimitable (Alex. 4; Fort. Alex. 2). In another picture Alexander was represented in a triumphal chariot followed by a chained figure of War; and in a third, walking with Castor and Pollux and the Goddess of Victory. Pliny says (xxxv. 36) the last two pictures were placed by the Emperor Augustus in the Forum, and that Claudius had the head of Augustus substituted in each for that of Alexander. Apelles painted portraits also of Clitus, Antigonus, Neoptolemus, and other followers of Alexander, and a nude picture of Campaspe or Pancaste, Alexander's favourite concubine. Pliny says that the artist fell in love with her and that the king gave her to him; also that she was his model in his painting of Venus Anadyomene; but Athenæus (xiii.) avers that the courtesan Phryne, whom the artist had seen at Eleusis going naked into the sea at the Festival of Poseidon, served him in this capacity. This, the masterpiece of Apelles, represented the goddess rising from the sea. In it the painter reached the acme of that grace and sensuous charm for which his art was especially distinguished. The picture was painted for the temple of Æsculapius at Cos. Augustus paid 100 talents for it and took it to Rome, where he dedicated it in the Temple of Julius Cæsar, who claimed descent from the goddess. There it decayed in time, as no one dared to repair it, though *Dorotheus* made a copy of it. Pliny says that Apelles was painting another Venus for the people of Cos, at the time of his death, which would have excelled the first. Among his other works were a King Archelaus on horseback, a Diana and her Nymphs sacrificing, an Ancæus, and a Hercules. After the death of

Alexander Apelles went to Egypt, where he was favourably received by King Ptolemy, notwithstanding the jealousy of the court painter Antiphilus, who accused him of taking part in a conspiracy. The charge being disproved, Antiphilus was sold into slavery and Apelles took a painter's revenge in an allegorical picture of Calumny, from Lucian's minute description of which *Botticelli* painted a well-known picture now in the Uffizi. It was perhaps when on his way to Alexandria that Apelles visited Rhodes to see *Protogenes*. Finding him absent from his studio the visitor, says Pliny (xxxv. 36) and the next day the cobbler proceeded to criticise the leg, whereupon the artist bade him stick to his last. From this arose the saying "Ne sutor ultra crepidam" (Let not the shoemaker go beyond his last). Once, too, when Alexander the Great attempted to criticise one of his pictures, Apelles advised him to be silent, as the colour-boys were laughing at him. Apelles was unsurpassed in diligence, and never allowed a day to pass without its accomplished task. He carried his art to the highest degree of excellence, surpassing all who had preceded him. Ionic elegance and charm were blended in his style with

Apollo and Daphne, Fr. Albani, Louvre.

drew with a brush upon a panel a line so fine that Protogenes, when he saw it, knew that only Apelles could have done it. Drawing a still finer line, he went away again, and Apelles on his return divided the two with one even more subtile. Seeing this, Protogenes owned himself conquered and went to seek his guest. Apelles shamed the Rhodians into recognizing the merits of his great rival by offering an immense sum for his pictures, and said that he himself excelled him in one thing, viz., that he knew when to stay his hand. Among other anecdotes of him told by Pliny (l. c.) is that of the cobbler who detected a fault in a shoe of one of his figures. Apelles corrected it, Doric severity and correctness, and it is the universal testimony of ancient writers that his best work exhibited an indefinable grace of conception and refinement of taste and feeling such as that of no other painter ever had.

APOLLO AND DAPHNE, Fr. *Albani*, Louvre; copper, H. 6½ in. × 1 ft. 2 in. Daphne closely pursued by Apollo, flies toward her father, the river Peneus; above, Cupid, in a cloud. Daphne was changed into a laurel as Apollo was about to seize her.—Villot, Louvre; Filhol, v. Pl. 338; Landon, Musée, x. Pl. 66.

By Ant. *Pollajuolo*, National Gallery, London; wood, H. 11 in. × 7½ in. Daphne in the embrace of the god, who has just caught

her as she flies toward the Peneus; her arms have already sprouted into laurels.—Cat. Nat. Gal.

APOLLO AND MARSYAS, *Claude* Lorrain, Earl of Leconfield; canvas, H. 3 ft. 9 in. × 5 ft. Liber Veritatis, No. 95. Engraved by Muller. Collections Passart, Haye, Sir T. Coke. Another Apollo and Marsyas (Liber Veritatis, No. 45), formerly in Crozat Gallery, now in Hermitage, St. Petersburg.—Pattison, Claude Lorrain, 231, 246.

Apollo and Marsyas, Guercino, Palazzo Pitti, Florence.

By *Guercino*, Palazzo Pitti, Florence; canvas, H. 5 ft. 11 in. × 6 ft. 7 in. Apollo nude, is flaying Marsyas, who lies upon his back with his hands bound to a tree upon which are suspended a violin and bow; behind Apollo, two figures, partially concealed, are looking on. Engraved by Massard; L. Martelli.—Wicar, ii. Part 17; Gal. du Pal. Pitti, i. Pl. 6.

By *Guido* Reni, Munich Gallery; canvas, H. 6 ft. 10 in. × 5 ft. 3 in. Apollo flaying Marsyas; the lyre of the god hangs upon a tree. Figures life size.

By *Raphael*, Camera della Segnatura, Vatican; fresco, on ceiling, Apollo seated, with his lyre in his hand, is ordering a shepherd to flay Marsyas, who is bound to a tree; another shepherd holds a laurel crown over Apollo's head. Painted in 1511. The victory of Apollo is that of true over false art which merits punishment. Engraved by R. Wibert.—Passavant, ii. 89; Müntz, 347.

By *Raphael*, Louvre, Paris; wood, H. 15⅛ in. × 11⅛ in. Apollo standing with a staff, listens disdainfully to the strains of a pipe played by Marsyas, who is sitting on a bank; background a landscape with river, hills, and a town. Painted in Perugia in 1504–5 (?). Collection of John Barnard; sold in 1787 to M. Duroveray, at whose death, bought in 1850, by Mr. Morris Moore, of Rome, who sold it to the Louvre in 1883 for £8000. Authenticity denied by Waagen, Passavant, and Mündler, but their opinion not generally accepted. Has been attributed to Mantegna, and with more reason to Timoteo Viti.—C. & C., Raphael, i. 209; Passavant, ii. 354; Müntz, 224; Gruyer, Raphael et l'Antiquité, ii. 421; Eitelberger, Rafael's Apollo und Marsyas, Vienna (1860); Batté, Le Raphael de M. Morris Moore, Paris (1859); Graphic, London, May 26, 1883.

APOLLO AND THE MUSES. See *Muses*, Dance of.

APOLLODORUS, of Athens; old Attic school; about 408 B.C. Dr. H. Brunn regards him as the first real painter, inasmuch as he no longer marked contours by actual lines, but represented objects as they appear to the eye. He changed the rigid architectural character of painting, distinguished before him by a formal and rhyth-

mical arrangement of figures, by treating his backgrounds in perspective, by connecting instead of juxtaposing tones, and by relieving the flat appearance of painted surfaces by a skilful use of light and shade. He is classed with *Agatharchus* as a skiographer or shadow painter. Pliny (xxxv. 36) says that he opened the doors of art through which *Zeuxis* entered, meaning that he discarded the flat tints and shadowless outlines in use by *Polygnotus* for

Apollo and Marsyas, Raphael, Louvre, Paris.

blended and harmonious tints, chiaroscuro effects, and other modern pictorial artifices. Among his works were an Ajax of Locris on a ship struck by lightning, and a Priest Praying.—Brunn, ii. 51.

APOLLONIO, GIACOMO, born at Bassano in 1582–4, died there, Dec. 1, 1654. Venetian school; history and landscape painter, pupil of Girolamo and Giambattista Bassano, and a very happy imitator of their style. Works in Italian churches.—Meyer, Künst. Lex., ii. 178.

APOLLO, TEMPLE OF, *Claude* Lorrain, formerly at Leigh Court; canvas, H. 5 ft. 9 in. × 8 ft. 3 in.; signed, dated 1663. A mountainous, richly-wooded landscape, with sea in distance; in foreground, the Temple of Apollo, in which an ox is being sacrificed. One of the master's finest pictures. Liber Veritatis, No. 157. Formerly in Palazzo Altieri, Rome, with its companion, Landing of *Æneas*, which see, for history. Engraved in Miles Gallery, and by W. Woollet (1760). Sketches in British Museum and at Windsor.—Pattison, Claude Lorrain, 220, 232; Waagen, Treasures, iii. 180.

APPERT, EUGÉNE, born in Angers, France, Dec. 28, 1814, died at Cannes, March 8, 1867. History and genre painter, pupil of Ingres. Medal of the third class, 1844; honourable mention, 1855; Legion of Honour, 1859. Works: Sarah and the Poachers (1841); Nero gazing at the Corpse of Agrippina (1842); Vision of St. Ovens (1844), bought by State; Assumption (1845); Descent from Cross (1846); Death of St. Joseph (1847); An Amour (1850); An Informer (1852); Adoration of Magi (1853), belongs to State; Sisters of Charity in the Crimea (1855); Woman Spinning (1857); Sedaire cutting Stones, The False Scent (1861); Venice (1863); Pope Alexander III., Peonies (1864). — Meyer, Künst. Lex., ii. 187.

APPIAN, ADOLPHE, born in Lyons, France, in 1819. Landscape painter, pupil of Corot and Daubigny; belongs to the most recent school of French realists, who care more for play of light and shade and general effect than for the working out of details. Celebrated for his charcoal drawings. Works: Cattle Market (1865); Bois des Roches (1870); Environs of Monaco (1873), Luxembourg Museum; Luxembourg Souvenir (1873); Panton at Beaulieu (1874); Environs of Carquéranne (1883).—Meyer, Künst. Lex., ii. 187; Müller, 16.

APPIAN WAY IN THE TIME OF AUGUSTUS, G. R. C. *Boulanger*, Mrs. A. T. Stewart, New York; canvas. The Appian Way, with tombs and trees in background, and passing in front horsemen, chariots,

and ladies in Sedan-chairs borne by slaves and preceded by naked Africans in silver collars and badges, who beat off the beggar boys; in foreground, right, flower girls seated. Photogravure in Art Treasures of America.

APPIANI, ANDREA, born in Milan, March 23, 1754, died there, Nov. 8, 1817. Pupil of De Giorgi, and of Giudici; then studied in Bologna, Parma, Modena, and Florence. Afterward went repeatedly to Rome, studied Raphael's frescos, and became the first fresco painter of his time. After a brilliant career, during which he produced many meritorious decorative works for churches and palaces in Milan, he painted remarkable portraits of prominent men, repeatedly that of Napoleon, who greatly favoured him. He was struck by paralysis in 1813, and losing his pension afterward, through the Emperor's deposition, fell into penury, and died of a second paralytic stroke. The paintings he executed in 1808–12 in the Royal Palace, Milan, the best specimens of his art, show good composition, correct forms and grace of motion, bright colouring and a masterly freedom of treatment. Works; Napoleon on the Danube, Versailles Gallery; Napoleon surrounded by allegorical figures, Leuchtenberg Gallery, St. Petersburg; Parnassus, in fresco, Royal Palace, Milan.—Meyer, Künst. Lex., ii. 100; G. Beretta, Opere di A. Appiani (Milan, 1848).

APPIANI, ANDREA, born in Milan about 1812, died there, Dec. 18, 1867. Historical genre painter; pupil of François Hayez, obtained several medals from the Accad. S. Luca in Rome, and in 1838 the great prize of the Milan Academy. Works: Petrarch at Avignon, Italian Emigrant Girl Caressing the National Colours (1855).—Vapereau (1865), 53.

APPIANI, FRANCESCO, born at Ancona in 1704, died at Perugia, March 2, 1792. Pupil of Domenico Magatta, then influenced by Francesco Trevisani, and later by Francesco Mancini. Grief over his wife's death induced him to leave his native town for Perugia, of which city he received the freedom, Dec. 2, 1773, and where his principal works may be seen in different churches. He was one of the most remarkable fresco painters of that time.—Meyer, Künst. Lex., II. 188.

APSHOVEN, THOMAS VAN, born in Antwerp, baptized Nov. 30, 1622, died in 1664 or 1665. Flemish school; genre and still-life painter, pupil of Teniers, the younger, whom he imitated, and many of whose works he copied successfully; master of the guild in 1645–46. Works: Rustic Scene (1656), Darmstadt Museum; Still-life, Dresden Gallery; Guard-room, Prague Gallery. His brother, Ferdinand, the younger (baptized March 1, 1630, buried April 3, 1694), was also a pupil and even more successful imitator of Teniers, to whom several of his pictures are probably attributed. Works: Rustic Interior, Rotterdam Museum; Interior with two Figures, Dunkirk Museum.—Meyer, Künst. Lex., ii. 197.

ARAGO, ALFRED, born in Paris, died in 1883. Historical genre painter, pupil of Delaroche. Medals: 3d class, 1846; L. of Honour, 1854; Officer, 1869. Works: Charles V. at San Yuste (1841); Recreation of Louis XI. (1846); Petrarch at Virgil's Tomb (1847); Abraham viewing Sodom and Gomorrah (1852).—Vapereau (1880), 64.

ARALDI, ALESSANDRO, born in Parma about 1465, died there in 1528–30. Lombard school; pupil of Cristoforo Caselli; first public work an altar-piece painted in 1500 for S. Quirino, Parma. Among his existing works are a Madonna (fresco), Duomo, Parma, dated 1509; Annunciation (1514), Parma Gallery, and frescos in S. Paolo and S. Sepolcro, Parma. He had no originality, and shows a decided leaning to the Umbrian models of Francia.—C. & C., N. Italy, i. 589; Meyer, Künst. Lex., ii. 209.

ARBASIA, CESARE, born at Saluzzo about middle of 16th century, died in 1614. Italo-Spanish school; employed in Spain, where he executed frescos for churches and palaces, in 1579–81–86; must have returned to Italy about 1595, as he was one of the originators and first members of the Accad. S. Luca in Rome, founded in that year. Later painted frescos in Saluzzo and neighbourhood, which, according to Mündler, suggest the manner of Federigo Zuccaro, and of B. Lanini.—Meyer, Künst. Lex., ii. 213; F. Quilliet, Arti Italiane in Ispagna (Rome, 1825), 33.

ARBELA, BATTLE OF, Albrecht *Altdorfer*, Munich Gallery; wood, H. 4 ft. 11 in. × 3 ft. 8 in.; signed, dated 1529. A spirited battle scene, with thousands of small figures on foot and mounted; in centre Alexander and Darius; background, a landscape with mountains and sea. Painted by order of Duke Wilhelm of Bavaria. Carried to France in 1800; at St. Cloud a favourite picture of Napoleon I.; returned in 1815.

By Charles *Lebrun*, Louvre, Paris; canvas, H. 15 ft. 5 in. × 41 ft. 4 in. According to Q. Curtius (IV.), the soldiers of Alexander saw, in the height of the battle, an eagle hovering over the head of Alexander, which Aristander, the chief soothsayer of the king, pointed out as an infallible omen of victory. The Macedonians pressed on with renewed vigor, and Darius, who was mounted upon a lofty chariot, seeing all hope lost, sought safety in flight. Series of History of *Alexander*. Engraved by G. Audran (1674), D. Bertaux.—Filhol, iii. Pl. 151; Villot, Cat. Louvre.

ARBO, PETER NIKOLAI, born in Drammen, Norway, in 1831. History painter; pupil, in Copenhagen, of Helsted, then from 1852 at the Düsseldorf Academy under Karl Sohn; studied in Paris in 1861–70. He is a knight of the order of Vasa and director of the drawing school at Christiania. Works: The Walkyries, The Wild Chase, Asgard's Reigen, Christiania Gallery; Ingeborg, Bjarke's and Hjalte's Death, The Day, Scenes from the Thirty Years' War, do. from Time of Louis XIV., Battle of Waterloo.—Müller, 16.

ARBORELIUS, OLOF PER, born in Orsa, Dalecarlia, Nov. 4, 1842. Landscape painter, pupil of the Stockholm Academy, where he won in 1869 a prize and went in 1870 to Düsseldorf and later to Rome. Paints chiefly Swedish and Italian scenes. Works: Cliffs on Swedish Coast in a Storm (1874), Stockholm Museum; Scene from a Bear-Hunt.—Müller, 16.

ARCADIA, SHEPHERDS OF (Bergers d'Arcadie), Nicolas *Poussin*, Louvre, Paris; canvas, H. 2 ft. 9 in. × 4 ft. Allegory illustrative of the brevity of life. In the middle of a desert plain, with mountains in background, three shepherds and a young girl, in antique costume, have paused before a tomb shaded by trees; at left, the oldest, kneeling, points with his finger to the words cut in the stone: ET IN ARCADIA EGO. Collection of Louis XIV. Engraved by Picart le Romain; M. and A. Reindel. Repetition in Devonshire House, London, has tomb at one side. This engraved by Ravenet. —Filhol, ii. Pl. 109; Landon, Musée, vi. Pl. 37; Musée royal; Villot, Cat. Louvre.

ARCANGELO, ANDREA DI CIONE. See *Orcagna*.

ARCESILAUS, Greek painter, son of the sculptor Tisicrates, of Sicyon, about 286 B.C. Painted a picture of the Athenian general Leosthenes, which Pausanias (i. 1, 3) saw in the Piræus.—Pliny, xxxv. 40, 42 [146].

ARCESILAUS, Greek painter, of Paros, probably fifth century B.C. Said by Pliny (xxxv. 39 [122]), to have been, with *Polygnotus*, one of the earliest painters in encaustic. Perhaps identical with the sculptor, son of Aristodicus, on whom Simonides wrote an epigram (Diog. Laer. Arces. xxi.). A painter of the same name is mentioned by Athenæus (x. p. 420), as a tutor of Apelles. —Brunn, ii. 55.

ARCHER, JAMES, born in Edinburgh in 1824. Genre and portrait painter;

pupil of Thomas Duncan in the Trustees' Academy, Edinburgh; exhibited in 1849 first picture, Last Supper, at Royal Scottish Academy; elected an A.R.S.A. in 1850, and R.S.A. in 1858. Removed in 1862 to London, where he still resides. Visited the United States in 1884. Works: Time of War (1857); Hidden Sorrow (1858); Fair Rosamond and Queen Eleanor (1859); Playing at Queen (1861); Puritan Suitor (1865); Times of Charles I. (1867); Against Cromwell (1869); Sir Patrick Spens (1870);

Shepherds of Arcadia, Nicolas Poussin, Louvre, Paris.

Henry Irving as Mathias in "The Bells" (1872); Irving as Charles I. (1873); Springtide (1875); Little Bo-Peep (1876); Rose (1877); Trysting Tree (1878); Sacrifice to Dionysus (1879); Betrothal of Burns and Highland Mary (1881); Peter the Hermit preaching the First Crusade (1883); St. Agnes, in the Second Century (1884); portraits of James G. Blaine, Andrew Carnegie (1884).—Meyer, Künst. Lex., ii. 248.

ARCHERS OF ANTWERP, David *Teniers*, Hermitage, St. Petersburg; canvas, H. 4 ft. 5 in. × 7 ft. 9 in. Represents a meeting of the company of cross-bow men, on some public occasion; capital picture, many figures. Formerly in Hesse-Cassel Collection; then at Malmaison, whence passed to Hermitage.—Smith, iii. 265.

ARCHERY PRIZES, AWARD OF. See *Syndics* of the Arquebusiers.

ARCHIGALLUS, picture. See *Parrhasius*.

ARCO, ALONSO DEL, born in Madrid in 1624, died there in 1700. Spanish school; born deaf and dumb; pupil of Pereda, whence commonly called el Sordillo (the dumb) de Pereda. Was a good portrait painter. Works in churches of S. Juan de Dios, S. Andres, S. Felipe, S. Bernardo, and S. Sebastiano, Madrid; Child Jesus sleeping under the Cross, Academia S. Fernando; several pictures in Museo Nacional, Madrid.—Stirling, iii. 1006; Meyer, Künst. Lex., ii. 221.

ARDICES, painter, Corinth, early period. Mentioned by Pliny (xxxv. 5 [15]), in connection with *Telephanes* of Sicyon, as first to use shading lines within outline drawings.

AREGIO, PABLO DE, beginning of 16th century. Spanish school; painted in 1506, with Francisco Neapoli, scenes from the life of the Virgin on twelve panels of the wings of the high altar of Cathedral at Valencia, for which the two were paid 3000 ducats. Their manner resembled so much that of Leonardo da Vinci that they were called his pupils. They also painted part of the walls in fresco. St. Catherine, collection of Don Pedro Pelegner, Madrid.—Stirling, i. 97; Meyer, Künst. Lex., ii. 232; Tübinger Kunstblatt (1823), 33.

AREGON, Greek painter, of Corinth, early period. Strabo says (viii. 3, 12) that his picture of Diana riding upon a griffin was preserved in the Temple of Artemis Alphæonia, near Olympia.—Brunn, ii. 597.

ARELLANO, JUAN DE, born at Santorcaz in 1614, died in Madrid, Oct. 12, 1676. Spanish school; scholar of Juan de Solis, but unsuccessful until thirty-six years old, when he began to copy the flower pieces of Mario del Fiori (Nuzzi), and finally won wealth and fame as a painter of flowers, fruits, and birds. Six flower pieces in Madrid Museum. Decorated the sacristy of the church of St. Jerome at Madrid with genii, flowers, etc. Works in Academia S. Fernando and Museo Nacional, Madrid.—Stirling, ii. 718; Ch. Blanc, École espagnole; Meyer, Künst. Lex., ii. 232; Madrazo, 348.

ARELLIUS, Roman painter, first century B.C. Profaned his art, Pliny says (xxxv. 37 [119]), by painting goddesses in the likeness of his mistresses.—Brunn, ii. 305.

ARETINO, or D'AREZZO, SPINELLO. See *Spinelli*, Spinello.

ARETINO, PIETRO, portrait, *Titian*, Palazzo Pitti, Florence; canvas, H. 3 ft. 2 in. × 2 ft. 6 in. Painted in 1545. Engraved, reversed, by F. Petrucci and T. Ver Cruys. An earlier portrait by Titian (1527) is lost, but a canvas in Palazzo Giustiniani, Padua, attributed to Tintoretto, may possibly be the original study. Aretino is the Pilate in the *Ecce Homo* of Titian, Vienna Museum.—C. & C., Titian, ii. 108, i. 319; Gal. du Pal. Pitti, i. Pl. 111; Burckhardt, 720; Lavice, 77.

ARETUSI. See *Pellegrino* da Modena.

ARETUSI, CESARE, born in Modena, second half of 16th century, died there in 1612. Bolognese school; master unknown, but style formed after that of Bagnacavallo. Highly successful portrait painter in the manner of Correggio, whose pictures he copied better than any other painter of the time. Worked much in collaboration with Giambattista Fiorini, pupil of Bagnacavallo and assistant of Zucchero, who was a better designer than Aretusi, but inferior as a colourist. They painted together a chapel in S. Petronio, Bologna; Deposition from the Cross, Saints Benedict and Francis de Paul, in S. Benedetto; Nativity of the Virgin, in S. Giovanni in Monte.—Malvasia, i. 249; Lanzi, ii. 410, iii. 50; Ch. Blanc, École bolognese; Meyer, Künst. Lex., ii. 239; do., Correggio, 167, 301, 310.

ARGONAUTS, EXPEDITION OF, pictures. See *Cydias*, *Micon*.

ARGUNOFF, IVAN, flourished about middle of 18th century. Russian portrait painter, instructed by foreign masters, enjoyed considerable reputation in St. Petersburg. His Cleopatra is in the Moscow Museum.—Meyer, Künst. Lex., ii. 247.

ARIADNE, Luca *Giordano*, Dresden Gallery; canvas, H. 6 ft. × 8 ft. 6 in., signed. Ariadne, abandoned by Theseus, whose ship is seen in the distance, sleeping (nude) on the shore of Naxos; at left, a crowd of Bacchantes and satyrs announce the coming of Bacchus. Engraved by F. Basan. — Gal. Roy. de Dresde, i. Pl. 39.

ARIADNE AND BACCHUS. See *Bacchus*.

ARIAS FERNANDEZ, ANTONIO, born in Madrid early part of 17th century, died there in 1684. Spanish school; pupil

of Pedro de las Cuevas; painted when fourteen years old pictures for high altar of the Carmelites in Toledo, and at twenty-five reckoned one of the best painters in Madrid. Employed with Camilo, Alonzo Cano, and other distinguished artists to paint the portraits of the kings of Spain, when the ancient hall of the kings in the Royal Palace was renovated. Executed many pictures for churches and convents. Works: Tribute Money, Charles V. and Philip II., Madrid Museum. Died in want at the general hospital of Madrid.—Stirling, ii. 715; Viardot, 284; Meyer, Künst. Lex., ii. 248; Madrazo, 350.

Ariadne, Luca Giordano, Dresden Gallery.

ARIENTI, CARLO, born in Milan in 1800, died in Bologna, April 3, 1873. History painter, pupil of the schools of the Brera, Milan; was professor at the Milan Academy when called to Turin by King Charles Albert, who ordered him to paint for the staircase of the palace a victory of the Italians over the Austrians. This exiled him from Milan, but he was made president of the Academia Albertini, Turin, and afterward director of the Bologna Academy. Works: Beatrice di Tenda, Jeremiah, Orestes, Phædra and Hippolytus, Francesca da Rimini, Origin of the Lombard League (Quirinal, Rome); Portrait of Bellini (Naples Conservatory of Music); Barbarossa (Royal Palace, Turin).—Kunst-Chronik, viii. 466.

ARIOSTO, portrait, *Titian*, Cobham Hall, England; canvas, H. 2 ft. 9 in. × 2 ft. 1 in.; signed. The poet is walking, the upper part of his body seen in profile behind a parapet, the face turned toward the spectator. History unknown; not certainly a portrait of Ariosto, but may be the picture of the Lopez collection, sold in London in time of Charles I.; and this in turn may have been the portrait which Baruffaldi says was sent to Padua in 1554 by Ariosto's son Virginio. The copy formerly in the Palazzo Manfrini passed to Barker collection in 1857, and was afterward sold. Other copies in the Vicenza Gallery, in the Tosi collection at Brescia, and in the Butler-Johnstone collection, London.—C. & C., Titian, i. 197; Baruffaldi's Ariosto, 251.

ARIOSTO, portrait, *Titian* (?), National Gallery, London ; wood, transferred to canvas, H. 2 ft. 8½ in. × 2 ft. Half length, in a crimson and purple dress ; an open but sensual face, the hair falling in masses on the neck, one hand playing with a rose, the other holding a pair of gloves. Answers the description given by Ridolfi in 1646 of a picture in the Renier collection, Venice. Might have been painted by Pellegrino da San Daniele or Dosso Dossi (C. & C.). Acquired by National Gallery in 1860.—C. & C., Titian, i. 197 ; Ridolfi, Maraviglie, i. 210 ; Campori, Raccolta di Cataloghi, 442.

ARISTARETE, painter, daughter and pupil of *Nearchus*. Pliny (xxxv. 40, 43 [147]) says she was noted for her picture of Æsculapius.—Brunn, ii. 300.

ARISTLÆUS, painter, Thebes, Theban Attic school, father and master of *Nicomachus*, lived probably in the first part of the fourth century B. C.—Pliny xxxv. 36 [108] ; Brunn, ii. 159.

ARISTIDES, Greek painter, of Thebes, Theban Attic school, brother and pupil of *Nichomachus ;* pupil also of Euxenidas and master of Euphranor ; probably about 376–336 B. C. Though hard as a colourist, he was an admirable draughtsman and master of the most subtile shades of expression. He rendered these with surpassing power in his Captured City, in which a mother was represented lying mortally wounded in a street, with her infant vainly striving to draw nourishment from her breast. Alexander the Great carried off this picture from Thebes to Pella. King Attalus of Pergamus offered 400 talents for his Dionysius, which Mummius carried from Corinth to Rome, and dedicated in the Temple of Ceres, where it was finally burned (31 B. C.). Mnason, tyrant of Elatea, paid Aristides 1000 minæ for his picture of a Persian battle, which contained a hundred figures. Other pictures by him are mentioned by Pliny (xxxv. 36).—Brunn, ii. 171.

ARISTOBULUS, second-rate painter, of Syria.—Pliny, xxxv. 40 [146] ; Brunn, ii. 286.

ARISTOCLEIDES, Greek painter, date unknown. Decorated Temple of Apollo at Delphi. — Pliny, xxxv. 40 [138] ; R. R., Schorn, 225 ; Brunn, ii. 298.

ARISTODEMUS, painter, of Caria, about 200 B. C. Philostratus refers to him more especially as a writer on painting (Prooem. Icon. p. 3, Didot), but says he painted after the manner of *Eumelus*.—Brunn, ii. 309.

ARISTOLAUS, Greek painter, son and pupil of *Pausias*, about 308 B. C. Pliny says (xxxv. 40 [137]) his style was severe, and mentions among his works an Epaminondas, a Pericles, a Medea, a Theseus, an emblematical picture of the Athenian People, and a Sacrifice of Oxen.—Brunn, ii. 154.

ARISTOMACHUS or ARISTOMENES, painter, of Thasos. Vitruvius (iii. Prooem. 2) says through adverse circumstances he did not obtain renown equal to his merit. Among his works was a votive picture of three women, dedicated by them in the Temple of Aphrodite as a thank-offering for wedded happiness. He is called also Arimnes and Arimenes.—Varro de Ling. Lat., ix. 6, 12 ; Brunn, ii. 301.

ARISTOMENES. See *Aristomachus*.

ARISTON, Greek painter, of Thebes, son and pupil of *Aristides*. Only recorded work is a Satyr crowned with vine leaves, holding a goblet in his hand.—Pliny, xxxv. 36 [122]; Brunn, ii. 181.

ARISTONIDAS. See *Mnasitimus*.

ARISTOPHON, Greek painter, son of *Aglaophon* of Thasos and brother of *Polygnotus*, about 456 B. C. He was of the old Attic school, which knew nothing of perspective, foreshortening, or oppositions of light and shade, and painted in broad, flat tones, with only four colours, white, red, yellow, and black. His works were distinguished for their expressive qualities. He painted Philoctetes (Plut. De And. Poet. 3), and Ancæus wounded by the boar, subjects which gave opportunity for the display of his capacity for rendering what the Greeks call pathos, an all-pervading emotion of pain,

whether physical or mental.—Pliny, xxxv. 40 [138]; Brunn, ii. 53.

ARMAND - DUMARESQ, CHARLES ÉDOUARD, born in Paris, Jan. 1, 1826. Genre painter, especially of military scenes; pupil of T. Couture. In 1854 he accompanied the French troops to Algiers and Italy, to paint battle scenes and camp life. Medal: 3d class, 1861, 1863; Order of St. Maurice, 1859; L. of Honour, 1867; Officer, 1881. Works: Christ (1850), Church of Dôle; St. Bernard preaching a Crusade (1852); Martyrdom of St. Peter (1853), Cathedral of Caen; Attributes of the Arts and Sciences, Death of General Kirgener, Second Zouaves in Ambush (1855); Capture of the Great Redoubt in the Battle of Moskowa (1857); Death of General Bizot (1859), Versailles Museum; Battle of Solferino (1859); Charge of Devaux's Division (1862); Prince Imperial taking a Walk, Vive l'Empereur (1864); Colour Guard, Chaplain of the Regiment, Battle of Solferino, Passage of the Adda (1865); Charge of Cuirassiers at Eylau, Chasseurs on Foot, Carrying off the Wounded (1866); Charge of Cuirassiers (1867); Return from Elba (1868); Day before Austerlitz, Day before Solferino (1869); Defence of St. Quentin (1872); Signing the Declaration of American Independence (1873); Council of War, The Spy (1874); Surrender of Yorktown, a Prussian Uhlan (1875); Battle of Saratoga (1879); Prince of Wales reviewing the Grenadiers in 1777 (1880); Battle of Bapaume, Each in his Turn (1883); Lecture de l'Annuaire de la Cavalerie (1884).—Larousse; Meyer, Künst. Lex., ii. 260; Bellier.

ARMENINI, GIOVANNI BATTISTA, born at Faenza in 1540, died there, May 13, 1609. Roman school; went when fifteen years old to Rome, where he was allied with Taddeo Zuccaro, and copied Michelangelo's Last Judgment. From 1557 he wandered for nine years through Italian cities, mostly working for, or coöperating with other artists, and finally became a priest. He wrote a book on the theory of painting, which, as late as the last century, was valued in Italy and Germany.—Meyer, Künst. Lex., ii. 261; Gualandi, Mem., ii. 78, 192.

ARMIDA. See *Rinaldo*.

ARMITAGE, EDWARD, born in London, May 20, 1817. History painter; pupil in Paris (1836) of Paul Delaroche, whom he assisted in painting the Hemicycle in the Paris École des Beaux Arts. In 1840 he sent Prometheus Bound to the Paris Salon, and in 1843 he was awarded a prize of £300 at the Westminster Hall Exhibition, for his cartoon of the Landing of Cæsar in Britain. His cartoon, The Spirit of Religion, gained a prize of £200 in 1845, and his Battle of Meanee (Sindh), a prize of £500 in 1847. The latter was purchased by the Queen. In 1852 he painted the fresco of the Thames, and in 1854 that of the Death of Marmion in the Parliament House. Having studied two years, 1849–51, in Rome, he visited the Crimea during the Russian war, and made important studies from which he painted Balaklava and the Guards at Inkerman. Elected A. R. A. in 1867, R. A. in 1872; appointed professor and lecturer on painting at Royal Academy at 1875. His lectures were published in the United States in 1883. Works: Death of Nelson, Henry VIII. and Catherine Parr (1848); Vision of Ezekiel (1850); Samson (1851); City of Refuge (1853); Lotus Eater (1854); Ravine at Inkerman (1856); Souvenir of Scutari (1857); Retribution (1858); St. Francis before Innocent III. (1859), Christ and the Twelve Apostles (1860), Catholic Church at Islington; Pharaoh's Daughter (1861); Burial of a Martyr in Time of Nero (1863); Ahab and Jezebel (1864); Esther's Banquet (1865); Remorse of Judas (1866); Feast of Herod (1868); Gethsemane (1870), National Gallery; Simplex Munditiis (1873); *Julian* the Apostate (1875); Phryne, the Hymn of the Last Supper (1876); *Serf* Emancipation (1877); Pygmalion and Galatea (1878); Charity, Samson and the Lion (1881); St. Francis and St. Dominic at Rome, One of Raphael's Models, Sea Urchins (1882).—Art

Journal (1863), 177; Portfolio (1870), 49; Meyer, Künst. Lex., ii. 263.

ARMSTRONG, THOMAS, born in Manchester, England, in 1835. Figure painter; pupil in Paris of Ary Scheffer. In later years he has sought to combine modern French style with Pre-Raphaelite simplicity and agreeable colour. Works: Josephine, Morning, Peach Gathering, The Lesson, exhibited at Royal Academy since 1865. — Portfolio (1871), 65.

ARNDT, FRANZ, born at Lobsenz, near Posen, Aug. 20, 1842. Landscape and genre painter; pupil at Weimar Art School under Alex. Michaelis, and Theod. Hagen; visited Italy in 1872 and 1877, was appointed professor at the Art School in 1876, and secretary in 1879. His landscapes show close study of tree forms; his genre pieces are generally humorous in design. Works: Elegy, Scherzo (1872), Children's Jokes (1873), Summer Morning, North German Church.—Meyer, Künst. Lex., ii. 270; Müller, 18.

ARNOLD, HERMANN, born in Munich, May 7, 1846. History and genre painter; pupil at Munich Academy under Hiltensperger, Anschütz, Alex. Wagner, Schraudolph, and Piloty. Works: Altarpiece, Inundation Scene, Schützenkönig, Neighbour's Children, Christ; Dream of Roses (1883).—Müller, 18.

ARNOLD, KARL JOHANN, born in Berlin, Aug. 30, 1829. Portrait, animal, and genre painter; pupil of the Cassel Academy, of the Antwerp Academy, and after his return to Berlin of Adolf Menzel, who led him through a thorough study of nature in all her aspects. Works: Siesta, Fanny and her Admirers, Where is Fanny? Welcome in the Green, Hessian Peasant Girl, Wicliff Persecuted, the North German Parliament, the Great Headquarters at Paris, Boar Hunt, Altarpiece; portraits of Louis Spohr, Bettina von Arnim, two of King William, German Imperial Family; Dinner in honour of the Congress.—Meyer, Künst. Lex., ii. 277; Müller, 18.

ARNZ, ALBERT, born in Düsseldorf, Jan. 24, 1832. Landscape painter, pupil of the Düsseldorf Academy, under his brother-in-law, Oswald Achenbach, with whom he visited Italy and Switzerland. Most of his subjects are taken from Rome and Naples, though he has also painted views in Westphalia and the Nether Rhine countries. Works: The Regenstein in the Hartz Mountains, Swiss Landscape, Wood Landscape with Sheep, Summer Landscape, On the Ruins of Rome (1869); The Colosseum, Coast near Naples (1871).—Meyer, Künst. Lex., ii. 297; Müller, 19.

ARPINO, CAVALIERE D'. See *Cesari*, Giuseppe.

ARRIVABENE, GIULIO CESARE, born in Mantua in 1806. History and figure painter; pupil of the Milan Academy, from which he received a prize in 1833. Afterwards spent several years in Rome, where he painted historical pictures, some allegories in fresco for a palace, and in Mantua and its neighbourhood madonnas and saints for churches. Since 1853 he has been settled in Florence, and has painted mostly scenes from sacred history. Works: Ruth, Duke of Sutherland's Collection; Macbeth, Mr. Waring's Collection, London. —Meyer, Künst. Lex., ii. 303.

ARSENIUS, JOHANN GEORG, born at Klemmestorp, Westergöthland, Feb. 4, 1818. Painter of horses; pupil of Wahlbom in 1849–50, and of the portrait painter Staaf in 1843. In 1852 he went to Düsseldorf and thence to Paris, where he studied under Horace Vernet; in 1865 became a member of the Stockholm Academy. He is a Lieutenant-Colonel in the Swedish cavalry. Works: Race (1864); Halt, Fire in a Stable (1866); Horses Frightened by Locomotive, Quarry near Lugnaas, Norwegian Sledge-Trotter, Grey Span, Discarded Cavalry Horse, Rigolboche, Jane, Lisa Blenda, Stallion Aurico.—Meyer, Künst. Lex., ii. 305.

ARSENNE, LOUIS CHARLES, born in Paris, Dec. 23, 1780, died there, Aug. 3,

1855. Religious painter, pupil of David. He illustrated the works of Chateaubriand and Lamartine, and wrote a valuable book on the fine arts, entitled Painter's and Sculptor's Manual (Paris, 1833). Works: St. Louis Disembarking at Hyères (1841); The Pious Women at the Tomb of Christ, Jesus in the Garden of Olives.

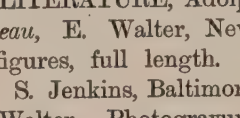
ART AND LITERATURE, Adolphe William *Bouguereau*, E. Walter, New York. Two female figures, full length. Painted for the late J. S. Jenkins, Baltimore; sold (1881) to Mr. Walter. Photogravure in Art Treasures of America, iii. 76.

ARTARIA, MATTHIAS, born in Mannheim, June 19, 1814. Genre painter, pupil of the Düsseldorf Academy, where he profited by intercourse with Andreas Achenbach. He has painted peasant life in Tyrol and Spain, as well as mediæval subjects. Works: Heroic Struggle of the Tyrolese in 1809; Defence of the Iselberg; Wedding in the Ziller Valley, Going to Church Christmas Night, Munich Gallery; Postillion, Castle Elche, Improviser at a Well, Market Scene in Valencia, Guerillas Fleeing, Captive Huguenots, Arrest of Ravaillac, Guard Room in Thirty Years' War, Maid of Saragossa.—Meyer, Künst. Lex., ii. 307; Müller, 19.

ARTEMIDORUS, painter, 1st century A. D. Among his works was a Venus on which Martial wrote an epigram (V. 40). He was perhaps an historian and amateur painter of a bad picture of Minerva.—Brunn, ii. 310.

ARTEMON, painter, place and date unknown. His pictures, Apotheosis of Hercules and Laomedon, King of Troy, were preserved in the Portico of Octavia, Rome. Other works were Danaë with Robbers in Admiration; Queen Stratonice; and Hercules and Dejanira.—Pliny, xxxv. 40 [139]; Brunn, ii. 284.

ARTHOIS, JACQUES D', born in Brussels, baptized, Oct. 12, 1613, died after 1684. Flemish school; eminent landscape painter; pupil of one Jan Mertens. His compositions, often grandly poetic, with Scriptural subjects in foreground, were frequently placed in Belgian churches. The figures in his pictures are chiefly by Gaspard de Craeyer, Gerard Zegers, David Teniers the younger, and Van Herp. Jacques had a brother Nicholas (born 1617) and a son Jean Baptiste (born 1638), both of whom were painters. Best works in Brussels, Vienna, Dresden, Madrid, and English



private galleries.—Biog. nat. de Belgique, i. 437; Ch. Blanc, École flamande; Meyer, Künst. Lex., ii. 310.

ARTISTS, MEETING OF, *Velasquez*, Louvre; canvas, H. 1 ft. 6 in. × 2 ft. 6 in. Thirteen persons, in three groups, standing, in conversation; among them, at left, Velasquez and Murillo. Sometimes called Conversation of Velasquez. Presented to Duchess of Alba by Don Gabriel, son of Charles III.; sold, at her death, and finally bought from M. Laneuville in 1851, for 6,500 fr.—Ch. Blanc, École espagnole; Art Journal (1852), 364; Gaz. des B. Arts (1879), xx. 237; Curtis, 16.

ARTVELT, ANDRIES VAN, born in Antwerp, baptized March 25, 1590, died there in 1652. Flemish school; marine painter; master of the guild in 1609–10, went to Italy probably after Sept., 1627, but had returned to Antwerp in 1630. His portrait of Van Dyck, painted in 1632, is in the Augsburg Gallery. Works: Shipwreck of Turkish Vessel (1623), Ghent Museum; Naval Battle, Th. van Lerius, Antwerp; Marine, Suermondt Museum, Aix-la-Chapelle; do. with Men-of-War, Vienna Museum.—Meyer, Künst. Lex., ii. 316.

ASAM, COSMAS, born at Benedictbeuern, Bavaria, Sept. 18, 1686, died in 1742. Italian school; history painter, pupil of Ghezzi in Rome, where he won the first prize at the Academy. One of the most skilful and characteristic imitators of the Italian Rococo style, painted chiefly in

fresco, and decorated innumerable churches and monasteries in and out of Bavaria, working conjointly with his brother Aegidius, sculptor, notably the Cathedral of Freising, 1723–24. He was court painter to the Elector of Bavaria. Works: Vulcan forging Arms for Æneas, Ceiling in the Chapel, Schleissheim Castle; Decorations in Chapel and Staircase, Grand-ducal Palace, Mannheim; do. in St. John's, Munich.—Meyer, Künst. Lex., ii. 321.

ASCENSION (Fr. Ascension, Ital. Ascensione, Sp. Ascension, Ger. Himmelfahrt, Aussteigung), the ascension to Heaven of Christ after the Entombment (Acts i. 9–11).

By P. *Perugino*, Lyons Museum, France; wood, transferred to canvas; figures nearly life size. Christ, draped below the waist, and attended by angels, two on each side, is supported by two other angels in a glory of cherubs' heads. He points upward with both hands, where two seraphs attend the Eternal, in a circular glory of same kind, in benediction; below, the Virgin, SS. Peter and Paul, and Apostles looking upward. Formerly central part of great altarpiece of S. Pietro, Perugia; taken to Paris and cleaned in 1815, and given to Lyons by Pius VII.—C. & C., Italy, ii. 205.

Ascension, by Perugino, Lyons Museum.

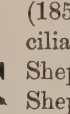
By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Christ ascending, sustained by angels. Beneath, a sort of epitome of events preceding the ascension; in distance, two apostles going to Emmaus; nearer, a group round a table set in a little valley; and in foreground a reclining figure (St. Peter?).—Ruskin, Stones of Venice, iii. 340.

Subject treated also by Sebastiano Ricci, SS. Apostoli, Rome; Dresden Gallery; Giotto, S. M. dell' Arena, Padua; Correggio, S. Giovanni Evangelisti, Parma; Andrea Orcagna, National Gallery, London; Tintoretto, Il Redentore, Venice; Rubens, Jesuits' Church, Antwerp (burned, 1718).

ASCLEPIODORUS, painter, sculptor, and writer on art, Athens, second half of 4th century B.C. Praised by Apelles for skill in rendering the relative proportions of objects, and regarded by him as his superior in composition. His picture of the twelve great gods was purchased by Mnason, tyrant of

Elatea, for 360 talents.—Pliny, xxxv. 36, 59 [107]; Brunn, ii. 256.

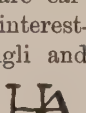
ASHER, LOUIS, born in Hamburg, June 28, 1804, died there, March 7, 1878. History and genre painter; pupil in Hamburg of Gerdt Hardorf and of Leo Lehmann, then from 1821 at the Dresden Academy, and in Düsseldorf under Cornelius, whom, in 1825, he followed to Munich. In 1827 he returned to Hamburg; settled in Berlin in 1830; visited Italy in 1832 and 1839. Works: Roman Woman at the Well, Maria l'Ortolana, King Lear and Cordelia



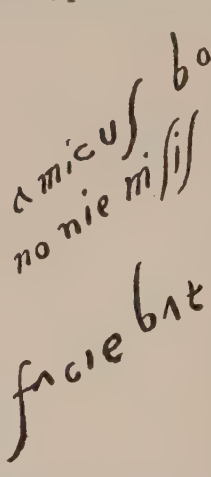
(1854), Hamburg Gallery; St. Cecilia, Resurrection (1851); Albanian Shepherd Family (1835); Roman Shepherd Boy, Ave Maria, Portrait of Jenny Lind.—Meyer, Künst. Lex., ii. 306.

ASKEVOLD, ANDERS MONSSEN, born in Parish of Askevold, Bergen, Norway, Dec. 25, 1834. Landscape and animal painter, pupil of Reusch in Bergen, and in 1855, of Gude in Düsseldorf. Spent four years in Paris after 1860. Studio at Bergen. His favourite subjects are the Norwegian mountain pastures; the figures in them are less successful than the cattle, which he represents with rare truthfulness.—Meyer, Künst. Lex., ii. 329.

ASPER, HANS, born in Zürich in 1499, died March 21, 1571. German school; history and portrait painter, held in much repute by his fellow citizens, and elected member of the great council, in 1545. Of his numerous façade decorations but one, a lion with shield on the Kyborg Castle door, has been preserved. His portraits are earnest and careful, though dry and uninteresting. Works: Portraits of Zwingli and Daughter, City Library, Zürich; three portraits (1538), Artists' Association, Zürich; three do. in a private collection at Solothurn.—Meyer, Künst. Lex., i. 331; W. & W., ii. 484.



ASPERTINI, AMICO, born in Bologna about 1475, died in 1552. Bolognese school; probably pupil of Ercole Roberti Grandi and Lorenzo Costa. Was a very rapid painter, who filled the porticoes and covered the façades of many churches in his native city; travelled in Italy and left many works, the earliest in St. Cecilia, Bologna. Between 1506 and 1510 he painted frescos in S. Frediano, Lucca, and in 1514 the front of the library of S. Michele in Bosco. His compositions are poor in arrangement, his figures strained in action, and his flesh tones red and fiery. As a sculptor his only known work, produced in 1526, is the Dead Christ in the Arms of Nicodemus in the lunette of the great portal of S. Petronius, Bologna. He showed signs of insanity toward the close of his life. Among his works are: Adoration of Shepherds, Berlin Museum; Rape of Sabines, Madrid Museum; Madonna and Saints, Lucca Gallery. His brother, Guido Aspertini, painted an Adoration of the Magi, Bologna Gallery.—C. & C., N. Italy, i. 575; Vasari, ed. Le Mon., ix. 4, 84; ed. Mil., v. 179; Meyer, Künst. Lex., ii. 337; Ch. Blanc, École bolonaise; Gualandi, Mem., 1st Series, 33; 2d do., 9, 11; 3d do., 178.



ASSCHE, HENRI VAN, born in Brussels, Aug. 30, 1774, died there, April 10, 1841. Landscape painter, first instructed by his father, an amateur artist, then pupil of J. B. de Roy; visited Italy, Holland, Germany, and Switzerland; painted especially waterfalls with great skill. Member of Ghent, Brussels, Antwerp, and Amsterdam Academies. Several medals. Order of Leopold, 1836. Works: Storm (1805), Antwerp Museum; Falls at Toccai, Switzerland, View of a Mill, Brussels Museum; View near Brussels during Storm, Bruges Museum; Rhine View, Falls near Rochefort, Haarlem Museum. His niece and pupil, Isabella v. A. (born in Brussels, Nov.

23, 1794) was also a good landscape painter, won first prize by Ghent Academy in 1829. Work: View of Boitsfort near Brussels, National Gallery, Amsterdam.—Biog. nat. de Belgique, i. 500; Messager des Sciences, etc. (1841), 293; Meyer, Künst. Lex., ii. 344.

ASSELT, JOHANNES VAN DER, flourished 1364–1386, at Ghent. Flemish school; the earliest Flemish painter whose name is known to us. Employed by Louis de Male, Count of Flanders; afterward by Philip the Hardy, of Burgundy. Probably painted the frescos in the chapel of Notre Dame, Courtrai, full lengths of the Counts of Flanders since Philip d'Alsace, now greatly injured.—Meyer, Künst. Lex., ii. 347; C. & C., Flemish Painters, 12.

ASSELYN (Asselin), JAN, called Krabbetje, born at Diepen in 1610, died in Amsterdam in 1660. Dutch school; landscape painter, pupil of Esaias van de Velde; resided in Rome from 1630 to 1645, where he was influenced by Jan Miel and Pieter van Laar. Works: View of the Tiber, Landscape with Travellers, and two other pictures, Louvre; Swan Defending her Nest, Landscape, National Gallery, Amsterdam; Italian Landscape, Brussels Museum; Ruined Castle, Münich Gallery; Woman and Cattle, Sir Th. Baring, England. — Kugler (Crowe), ii. 445; Meyer, Künst. Lex., ii. 348; Ch. Blanc, École hollandaise.

ASSERETO (Axareto), GIOVACCHINO, born in Genoa, about 1600, died there, July 28, 1649. Pupil of Luziano Borzone and of Ansaldo. From his sixteenth year he painted altarpieces for churches and monasteries in Genoa, and in 1639 went to Rome; after his return painted chiefly frescos; was in his time the best painter in Genoa.—Meyer, Künst. Lex., ii. 351; Lavice, Musées d'Italie, 114.

ASSISI, ANDREA D'. See *Ingegno*.

ASSMUS, ROBERT, born at Stuhm, West Prussia, Dec. 25, 1842. Landscape painter; studied from nature and after Calame; went to Berlin in 1859, and was much impressed by the works of Trogon and Lessing. Supported himself by working for illustrated papers, until after the war of 1870–71, when he took up landscape painting, settled in Munich, visited Upper Italy, Hungary, the Baltic Sea, Switzerland, etc., and published an illustrated work, Alsace-Lorraine, which was most favourably received. Works: The Gemmi Pass, Wood Lake, View near Stuttgart, Village in the Carpathian Mountains, Aussee, Landscape in Lorraine, On the Banks of the Weichsel, Evening, Windmills in a Storm.—Meyer, Künst. Lex., ii. 354; Müller, 19.

ASSUMPTION (Fr. Assomption, Ital. Assunzione, Sp. Asuncion, Ger. Mariä Himmelfahrt), the ascension to Heaven of the Virgin after death, according to the legend of the Latin and Greek churches.

By Fra *Bartolommeo*, Besançon Cathedral, France. The Virgin and Child on a throne carried by Angels in clouds; below, left, SS. John Baptist, Sebastian, and Stephen; right, the patron Jean Carondelet, kneeling, and behind him St. Bernard and another saint. Of the master's best time. Placed first by Jean Carondelet, archbishop of Palermo, in his family chapel in S. Etienne, Besançon; after his death (1544) came into cathedral.—C. & C., Italy, iii. 477.

By Fra *Bartolommeo*, Naples Museum; wood, arched, figures life size. The Virgin, rising to heaven, rests one foot on the head of a little angel whose hands are crossed under his chin; below, SS. John and Catherine of Alexandria, the latter holding a palm, kneel at her tomb, which is filled with flowers. Painted in 1516 for S. M. in Cas-

tello, Prato; on suppression of church sold for six scudi to Giulio Porini, chancellor of Florence; sold by him to an Englishman in Florence, who transferred it to Mr. Milton for 150 zecchini; the latter disposed of it to Pius VI. for 3000 Roman crowns; disappeared from Rome at time of invasion, and long supposed to be lost.—Vasari, ed. Mil., iv. 193; Marchese, ii. 117; C. & C., Italy, iii. 470; Lavice, 200.

By Sandro *Botticelli*, National Gallery, London; canvas, H. 12 ft. 3 in. × 7 ft. 5 in. Below, the Apostles round the tomb of the Virgin, with the donor and his wife, and views of Florence and Pistoja in background; above, the Coronation of the Virgin, and below that three circles in the sky, each formed of three rows of figures—the Patriarchs, Prophets, Apostles, Evangelists, Martyrs, Confessors, Doctors, Virgins, and Hierarchs. Painted for S. Pietro Maggiore, Florence, on commission of Matteo Palmieri, who gave the whole scheme for the work. Vasari says the painter and his patron were charged with heresy, and the work was interdicted and covered from view. Hamilton Palace sale (1882), £4777 10s.—Waagen, Art Treasures, iii. 296; Vasari, ed. Mil., 314.

By Agostino *Carracci*, Bologna Gallery; canvas, H. 10 ft. 2 in. × 6 ft. 1 in. The Virgin in glory, upheld by angels; below, the Apostles around the tomb. Formerly in S. Salvatore, Bologna; carried to Paris in 1796; returned to Bologna in 1815. Engraved by Mitelli; G. Wagner; G. Asioli.—Pinac. di Bologna, Pl. 64; Landon, Musée, ii. Pl. 40.

By Annibale *Carracci*, Bologna Gallery; canvas, H. 7 ft. 10 in. × 4 ft. The Virgin in the clouds, borne up and surrounded by angels; below, the disciples around the empty tomb gazing upward in wonder and awe. From the suppressed church of S. Francesco, Bologna. Engraved by Mitelli; Rosaspina.—Pinac. di Bologna, Pl. 9.

By Annibale *Carracci*, Dresden Gallery; canvas, H. 13 ft. 6 in. × 8 ft. 8 in. The Virgin in glory above, with an angel choir; below, the Apostles around the tomb—a Roman sarcophagus near a ruined temple. Painted for the chapel of S. Rocco, Reggio; removed to Este Gallery, and thence to Dresden. Engraved by J. Camerata.—Gal. Roy. de Dresde, i. Pl. 19.

By *Correggio*, Cathedral of Parma; fresco on ceiling of cupola. The Virgin, borne aloft on luminous clouds by numberless angels, is received in the heavens by the Archangel Gabriel and by joyous groups of angels and saints; below, within a parapet, which appears to form an encircling socle to the dome, are the Apostles, standing between the windows, mostly in groups of two; behind them are genii holding candelabra, swinging censers, and pouring perfumes; in the four divisions of the dome, borne on clouds by genii, stand the four patron saints of Parma, John Baptist, Thomas, Hilary, and Bernard.—Vasari, ed. Mil., iv. 111; Heaton, Correggio, 166.

By *Guercino*, Hermitage, St. Petersburg. The Madonna surrounded by angels rises on a cloud to heaven, with her eyes raised. Below her the Apostles stand round an empty tomb adorned with a bas relief. Painted in 1623 at Bologna for Alessandro Tanari. Considered one of the painter's masterpieces.—Amorinici, Vita di Franc. Barbieri, 44.

By *Guido* Reni, Munich Gallery; silk cloth, H. 9 ft. × 6 ft. 4 in. The Virgin, with outstretched arms, standing upon clouds, upborne and surrounded by angels, is rising heavenward in a glory of light. The best example of Guido's manner of treating the theme.—Jameson.

By Andrea *Mantegna*, Trivulzi Gallery, Milan; canvas, figures life size; signed, dated 1497. The Virgin and Child in an elliptical glory in the sky, above a landscape; at the sides, SS. John Baptist, Romualdo, and a bishop; three boy angels in front. Dimmed by repeated varnishings.—C. & C., N. Italy, i. 409.

By *Murillo*, Alfred Fletcher, Allerton

Hall, Liverpool, Eng.; canvas, H. 8 ft. × 5 ft. 4 in. The Virgin soars upward, with her left hand raised; six cherubs at her feet and many heads above; seven Apostles around sarcophagus, which contains a white rose. Formerly in Capuchin Convent, Genoa; bought at Walsh Porter sale (1810), £730. —Curtis, 140.

By *Murillo*, Earl of Northbrook, London; canvas, octagonal, 1 ft. 1 in. × 1 ft. 1 in. The Virgin upborne on clouds; below, the twelve Apostles and two Marys around the open tomb.—Stirling, iii. 1419; Waagen, Treasures, ii. 181; Curtis, 139.

By *Murillo*, Sir Richard Wallace, Bart., London; canvas, about 2 ft. 6 in. × 2 ft. The Virgin seated on clouds, surrounded by cherubs; below, the sarcophagus, with the three Marys kneeling behind it; five Apostles on left, and seven on right. From Stowe collection.—Curtis, 140; Waagen, Treasures, ii. 153.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. The Virgin, standing on clouds, with right hand outstretched; below, thirteen cherubs; above, ten heads. From Houghton Gallery; appraised at £700 when Lord Orford's pictures were sold to Empress of Russia. Engraved by Val. Greene in 1766.—Curtis, 140; Cat. Hermitage, 130.

By Pietro *Perugino*, Cappella Rabatta, SS. Annunziata de' Servi, Florence, painted about 1502. Not one of the master's best works.—Vasari, ed. Mil., iii. 586; C. & C., N. Italy, iii. 207.

By Pietro *Perugino*, Florence Academy; wood, arched, H. 13 ft. 4 in. × 7 ft. 9 in.; signed, dated 1500. The Virgin seated in clouds, surrounded by seraphs and a choir of angels playing instruments; above, the Eternal, with seraphs and angels; below, Cardinal S. Bernardo degli Uberti, S. Gio. Gualberto, St. Benedict, and Archangel Michael. Painted for church at Vallombrosa; removed to Academy in 1810 on suppression of monastery by the French

Assumption, Rubens, Antwerp Cathedral.

government. One of Perugino's best works. Engraved by F. Livy.—Vasari, ed. Mil., iii. 577; C. & C., Italy, iii. 215; Gall. dell' Accad. di Firenze, Pl. 51.

By Nicholas *Poussin*, Louvre; canvas, H. 1 ft. 8 in. × 1 ft. 4 in. The Virgin standing, her eyes upraised and arms extended, is sustained on clouds by four angels; below, a vast plain with a city's towers in distance. Painted in 1650 for M. de Mauroy, Ambassador of France at Rome; passed thence to crown. Engraved by J. Pesne; G. Duquey; Laugier (1815); P. Bettelini in Musée Français; Annedouche.—Réveil, i. 15; Filhol, viii. 561; Landon, iii. 60.

By Girolamo *Romanino*, S. Alessandro, Bergamo; canvas, arched, life size. The Virgin ascending amidst angels; above, the Eternal; below, the Apostles around the tomb. Painted about 1525–30.—C. & C., N. Italy, ii. 389.

By *Rubens*, Antwerp Cathedral; wood, arched, H. 13 ft. 6 in. × 8 ft. 6 in. The Virgin, ascending seated on clouds, surrounded by a host of angels, some of whom bear the skirt of her robe and mantle, while others have wreaths and palms in their hands, and two are soaring to place a chaplet on her head; below, the Apostles and three women, assembled at the deserted tomb, which stands in front of the open sepulchre. Carried off by the French and placed in the Louvre, whence returned in 1815. Engraved by Bolswert.—Smith, ii. 6.

By *Rubens*, Brussels Museum; canvas, H. 17 ft. 2 in. × 10 ft. 11 in. The Virgin ascending, with twelve angels floating among the clouds beneath her and many cherubim above; below, the Apostles and holy women visiting the deserted tomb. Painted for Cathedral of Notre Dame, Brussels, but, being found too small, bought by Jesuits for their church. Carried to France; returned in 1815 and placed in Museum. Engraved by Bolswert, Loemans.—Smith, ii. 20.

By *Rubens*, Munich Gallery; canvas, H. 13 ft. 1 in. × 8 ft. 9 in. The Virgin ascending, attended by numerous angels; above, the Saviour welcoming her with open arms; below, the Apostles and holy women around the tomb. Formerly in Notre Dame de la Chapelle, Brussels. Engraved by P. Pontius, Masson.—Smith, ii. 61.

By *Rubens*, Vienna Museum; wood, H. 14 ft. 6 in. × 9 ft. 8 in. The Virgin ascending, accompanied by a vast company of angels; below, the Apostles surrounding the tomb,

Assumption, Andrea del Sarto, Palazzo Pitti, Florence.

at the side of which are three women, two of whom are showing flowers taken off the winding sheet, while Mary Magdalen leans on the shoulder of one of them. Bought at Antwerp in 1774, with another picture, for 18,000 florins.—Smith, ii. 88.

By Andrea del *Sarto*, Madrid Museum; wood, H. 5 ft. 9 in. × 4 ft. 5 in. Bought for £230 from collection of Charles I. of England, and sent by Philip IV. to Escorial, whence brought to Museum.—Cat. Museo del Prado.

By Andrea del *Sarto*, Pal. Pitti, Florence; wood, arched, H. 12 ft. 1 in. × 6 ft. 11 in. The Virgin seated in clouds surrounded by angels; below, the Apostles grouped around the sepulchre; in front, kneeling, a female saint and Saint Nicholas of Bari. Painted about 1526 for S. Antonio del Poggio, Cortona, whence taken to Florence in 1639 by Ferdinand II.—Vasari, ed. Mil., v. 34; C. & C., Italy, iii. 578.

By Andrea del *Sarto*, Palazzo Pitti, Florence; wood, arched, H. 11 ft. 10 in. × 6 ft. 7 in. The Virgin seated in clouds surrounded by angels; below, the Apostles around the open tomb. The Apostle in front, looking at the spectator, is Andrea himself. Ordered by Bartolommeo Panciatichi, but left unfinished by Andrea at his death (1531). Acquired for the Pitti by Grand Duke Pietro Leopoldo. "A masterpiece for lightness, aerial perspective, and finish" (C. & C.). Engraved by Paradisi.—Vasari, ed. Mil., v. 33; C. & C., Italy, iii. 577; Gal. du Pal. Pitti, iii. Pl. 115.

By *Sassoferrato*, Louvre; canvas, H. 4 ft. 7 in. × 2 ft. 10 in. The Virgin, in a glory, standing upon clouds, her hands joined, and eyes raised; below, three cherubs' heads, and, on each side, three others placed symmetrically.—Villot, Cat. Louvre.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. The Madonna ascending from the tomb, half leaning on an angel; above, a circle of cherubs and angels. Once a noble picture, but now ruined by restoration.—Ruskin, Stones of Venice, iii. 332.

Assumption, Titian, Venice Academy.

By *Titian*, Cathedral of Verona; canvas, arched on top, figures in foreground life size,

The Virgin sitting in light on the clouds above the tomb, around which the Apostles are grouped gazing upward; St. Thomas catches her girdle as it falls. Painted in 1543; carried to France close of last century and returned in 1815.—C. & C., Titian, ii. 69; Ridolfi, Maraviglie, i. 229; Vasari, ed. Mil., vii. 445; Burckhardt, 720; Landon, Musée, viii. Pl. 11.

By *Titian*, Venice Academy; wood, arched at top, 22 ft. 8 in. × 11 ft. 9 in.; signed. The Virgin, with hands upraised and eyes turned towards heaven, from which the Eternal welcomes her with outstretched arms, is ascending attended by a swarm of cherubs and angels arranged in a circle of clouds around her; below, the Apostles, in shadow, are grouped around the tomb, gazing upward with awe-stricken faces. Painted in 1516–18 for the high altar of S. M. dei Frari, Venice, where it was first exposed to public view, March 20, 1518. So dimmed even in the 16th century by candle-smoke and other causes that Vasari says it could scarcely be seen. The French did not think it worth carrying to Paris. Since removal to Academy, somewhat injured by cleaning and extensive repainting in lower part; upper part fairly preserved.—Vasari, ed. Mil., vii. 436; C. & C., Titian, i. 211; Kugler (Eastlake), ii. 534; Klas. der Malerei, i. Pl. 58; Burckhardt, 716; Lavice, 464; Viardot, 331.

Burial of Atala, Girodet de Roussy, Louvre.

Subject treated also by Moretto, Brera, Milan; Pinturicchio, Naples Museum; Rubens, Palazzo Colonna, Rome, Liechtenstein Gallery, Vienna; Palma Vecchio, Venice Academy; Taddeo Bartoli, Berlin Museum; Fra Bartolommeo (attributed), Berlin Museum, Earl of Warwick; Francisco de Ribalta, Valencia Museum; Ambrogio Borgognone, Brera, Milan; Paolo Veronese, Venice Academy; Giovanni Moroni, Brera, Milan; Tintoretto, Gesuiti, Venice; Giorgio Vasari, Badia, Florence; Domenico Ghirlandajo, S. M. Novella, Florence; Bernardo Pocetti, S. Felicità, ib.

ASSUNZIONE. See *Assumption.*

AST, BALTHAZAR VAN DER, first half of 17th century, died at Delft after 1650. Dutch school; still-life painter, master of St. Luke's guild at Utrecht in 1619 and still living there in 1629. Works: Apple Blossoms with Insects, Fruit-pieces (2), Berlin Museum; Fruit-piece, Dresden Gallery; Others in Amalienstift, Dessau and Gotha Gallery.—Meyer, Künst. Lex., ii. 355.

ASTRONOMERS, Giorgione. See *Chaldean* Sages.

ASTRONOMY, *Raphael*, Camera della Segnatura, Vatican; fresco, on ceiling. Female figure, leaning over a celestial globe, gazing at the planets; on each side a little genius holding a tablet. Painted in 1511. —Passavant, ii. 90; Müntz, 349.

ATALA, BURIAL OF, *Girodet* de Roussy, Louvre; canvas, H. 6 ft. 10 in. × 8 ft. 9 in. Scene from Chateaubriand's Atala (Génie du christianisme). At the entrance to a grotto, Chactas and Father Aubry are about to lay

in a grave, which they have dug, the body of Atala, whose hands, joined upon her breast, hold a cross. Salon, 1808; acquired in 1818, with Endymion and the Deluge, for 50,000 fr. Engraved by Roger; R. U. Massard.—Réveil, i. 5.

ATALANTA AND MELEAGER, *Rubens*, Madrid Museum; canvas, H. 5 ft. 1 in. × 8 ft. 6 in. Atalanta and Meleager participating in the chase of the Calydonian boar; background a woody landscape. Collection of Philip IV.—Madrazo, Cat. Madrid Mus.

ATALANTA'S RACE, Edward J. *Poynter*. Atalanta, when her father desired her to marry, made it a condition that each of her suitors should contend with her in a footrace, to be put to death in case she conquered him. Milanion, who had received three golden apples from Venus, dropped them one after the other, and as Atalanta stopped to pick them up, won the race. Academy, 1876. Engraved by F. Joubert.

ATHENA (Minerva), pictures. See *Antiphilus, Cleanthes, Fabullus.*

ATHENION, Greek painter, of Maronea in Thrace, pupil of Glaucion of Corinth. Said by Pliny (xxxv. 40 [134]) to have been compared to Nicias and even preferred to him by some. He was more sombre in his colouring than Nicias, yet more pleasing. Among his works were, at Eleusis a Phylarchus, and at Athens a Synzenicon (family group); Ulysses Detecting Achilles in Female Costume; and Groom Leading a Horse, which contributed more to his fame than any other of his pictures. Pliny adds that if Athenion had not died young, no one would have been comparable to him.—Brunn, ii. 294.

March of Attila, Raphael, Stanza d'Eliodoro, Vatican.

ATHENS, SCHOOL OF. See *School* of Athens.

ATTILA, MARCH OF, *Raphael*, Stanza d'Eliodoro, Vatican; fresco. Attila, King of the Huns, marching with his savage hordes towards Rome, is met by SS. Peter and Paul, patrons of the holy city, who appear in the clouds, sword in hand; this so terrifies Attila (on the black horse in the middle) that he submits to the terms of Leo I. (portrait of Leo X.), who is on a white horse at the left, surrounded by his retinue. Painted in 1540; in allusion to the expulsion of the

French from Italy. Studies in Louvre and at Oxford. Engraved by Volpato; S. Bernard; P. Anderloni; F. Colignon.—Vasari, ed. Mil., iv., 347; Müntz, 366; Passavant, i. 146; Springer, 204; Kugler (Eastlake), ii. 435; Gruyer, Fresques, 215; Perkins, 135.

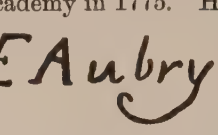
AUBERT, AUGUSTIN RAYMOND, born in Marseilles, Jan. 23, 1781, died there, Nov. 5, 1857. History, portrait, and landscape painter; pupil of Guenin at Marseilles, and of Peyron in Paris. In 1804 returned to Marseilles, and in 1810, was made director of the school of drawing and of the Museum; in 1845 he retired to his country seat near Marseilles, where he died. Exercised much influence upon art in his native city and educated a number of able pupils. Works: Noah's Sacrifice (1817), Marseilles Museum; Visit of the Virgin to S. Elizabeth (1822), Glorification of Christ (1838), Annunciation (1827), Martyrdom of St. Paul (1836), Church of St. Paul, Beauvais.—Meyer, Künst. Lex., ii. 371.

AUBERT, ERNEST JEAN, born in Paris, in 1824. Genre painter, pupil of Paul Delaroche and in engraving of Martinet. Won the prix de Rome for engraving in 1844, and lived five years in Italy. Devoted himself chiefly to engraving until 1853, when he turned his attention to lithography and afterward to painting. Medals for painting: 3d class, 1861; 2d class, 1878. Works: Confidence (1861); Martyrs under Diocletian (1863); Youth (1865); Early Breakfast (1867); Broken Thread (1872); At the Fountain (1875); Coming Love (1877); Le

barde Hyvarnion et Ravanone (1883); Menu de l'Amour (1884); Aurora Cools the Wings of Love (1885).

AUBLET, ALBERT, born in Paris; contemporary. History and portrait painter; pupil of Jacquand and of Gérôme. Medals: 3d class, 1880; 2d class, Munich, 1883. Works: The Siesta, Interior of a Stable, Interior of a Courtyard, Farm at Tréport (1874); Men of the Reserve in a Barrack at Cherbourg (1879); Selene (1879); Meeting of Henri III. and the Duc de Guise (1880); Inhaling Room at Mont-Doré (1881); Dancing Dervishes at Scutari (1882); On the Beach, Tréport (1883); Nero Poisoning Slaves (1876), St. Étienne Museum; Esqui-Djamlidja—Broussa (1884); Bathing Time at Tréport (1885).

AUBRY, ÉTIENNE, born in Versailles, Jan. 10, 1745, died in Paris, July 21, 1781. Portrait and genre painter, pupil of J. G. Silvestre and Joseph Vien. Member of the Academy in 1775. His genre paintings of 1779 show an inclination to imitate Greuze. Bore the title of painter to the king. Portrait of the Artist, Louvre.—Meyer, Künst. Lex., ii. 378; Wurzbach, Fr. Maler d. xviii. J., 40.



AUDEN-AERD (Audenaerde, Oudenaerde), ROBERT VAN, born in Ghent, Sept. 20, 1663, died there, June 3, 1743. Flemish school; history and portrait painter, pupil of Frans van Mierop and of Jan van Cleef, then of Carlo Maratti in Rome, where for many years he was employed by his patron, Cardinal Barbarigo; returned to Ghent in 1723, after an absence of thirty-eight years. Works: Abbot and his Canons in Chapter, Assumption (1725), Museum, Ghent; Assumption, St. Nicholas', ib.; Martyrdom of St. Catherine, St. James', ib.; Christ among the Doctors, Petit-Béguinage, ib.—Biog. nat. Belgique, i. 535; Meyer, Künst. Lex., ii. 383.

AUDUBON, JOHN JAMES, born in Louisiana, May 4, 1780, died in New York, Jan. 27, 1851. Animal painter; studied under David in Paris in 1795 or '96. Made many expeditions down the Ohio and in Florida to sketch birds; visited Europe again in 1826 and 1832; published, in 1828–44 his "Birds of America" and his "Ornithological Biography," the former il-

lustrated and coloured from his own drawings. He projected also a work on the "Quadrupeds of America," which was finished by his sons after his death. The New York Historical Society owns many of Audubon's original drawings; his Covey of Blackcock and Canada Otter were in Philadelphia Exhibition, in 1876.—Mrs. Audubon, Memoir (New York, 1869).

AUERBACH, JOHANN GOTTFRIED, born at Mülhausen, Thuringia, Oct. 28, 1697, died in Vienna, Aug. 3, 1753. German school; portrait painter, from about 1716 in Vienna, where he became court painter in 1735 and member of the Academy in 1750. Works: Portrait of Charles VI.; Portrait of Prince Eugène, Vienna Museum; do. Salzdalum Gallery.—Meyer, Künst. Lex., ii. 436.

AUGUIN, LOUIS AUGUSTIN, born in Rochefort, in 1824. Landscape painter, pupil of Jules Coignet and Corot; settled in Bordeaux and has exhibited, since 1846, many landscapes of poetic character. Medals at Vienna (1873); Paris, 3d class (1880); 2d class (1884). Works: Fields around Saintonge, June Day (1872); Evening in the Valley (1873); Height of Alençon, Banks of the Bramerie (1876); Dunes of Montalivet (1883); Summer Day at Grande Côte (1884).—Meyer, Künst. Lex., ii. 438.

AUGUSTIN, JEAN BAPTISTE JACQUES, born in Saint-Dié, Lorraine, Aug. 15, 1759, died in Paris, April 13, 1832. As a painter of portraits, in miniature, of the most eminent persons of his time, he attained a European reputation, and educated a great number of meritorious artists. In 1819 was appointed first painter to the king. Exhibited at Paris from 1791 to 1831. Works: Two portraits of Napoleon, Portrait of Louis XVIII., two female portraits (1815 and 1824), Sir Richard Wallace, London.—Meyer, Künst. Lex., ii. 440.

AUGUSTINE, ST., *Murillo*, Joseph T. Mills, Rugby, Warwickshire; canvas, H. 5 ft. 10 in. × 4 ft. 5 in. The Saint, in bishop's robes, with mitre and crook, stands on seashore conversing with a child who is trying to fill a hole in sand with water taken from sea in a shell. According to the legend, the child said he was going to empty the sea into the hole. "Impossible," said the Bishop. "No more impossible," replied the child, "than for you to explain the Trinity, on which you are meditating." Louis Philippe sale, £680. Same subject by Sanchez Coello in Escorial, Guercino in Madrid Museum, and Garofalo in National Gallery of London; fresco attributed to Raphael in Vatican.—Curtis, 219; Cat. Nat. Gal.; Stirling.

By *Murillo*, George Tomline, Orwell Park, Suffolk, England; full-length, life size. The Saint, in a robe lined with red, kneels in ecstasy before a flaming heart which appears in clouds, with an inscription; on the floor, three books, a mitre, and a crozier. Painted about 1678 for Convent of S. Augustine, Seville; taken to Paris by Marshal Soult, who sold it about 1846 to Mr. Tomline. Dr. Waagen calls it the finest single figure he knew by the master. Copy in Cadiz Museum.—Waagen, Treasures, iii. 441; Curtis, 218.

By *Murillo*, Seville Museum; wood, H. 8 ft. 3 in. × 4 ft. 4 in. The Saint, seated behind a table, holding a pen over an open book, beholds a vision of the Trinity, above on his right, in a glory of cherubs and heads. Painted about 1678 for Convent of S. Augustine, Seville; companion to above. —Curtis, 217.

By *Murillo*, Seville Museum; wood. H. 8 ft. 3 in. × 4 ft. 4 in. The Saint, in the habit of the Order of St. Benedict, kneeling, presents to Infant Jesus, seated on lap of Virgin, a flaming heart which the Child transfixes with a dart; above, cherubs and heads. Painted about 1678 for Convent of S. Augustine, near the Carmona Gate, Seville, which was suppressed at the beginning of this century.—C. Bermudez, ii. 60; Carta, 96; Ponz, Viage, ix. 135; Curtis, 217.

AUGUSTUS AND THE FRIENDS OF VIRGIL, *Raphael*, Camera della Segnatura,

Vatican; picture in grisaille, under the Parnassus, at right. Emperor Augustus preventing the friends of Virgil, Tucca and Varius, from burning the MS. of the Æneid, as the poet had directed; on right, eight other figures. Painted in 1511.—Passavant, ii. 91.

Aurora, Guercino, Palazzo Ludovisi, Rome.

AURORA, *Guercino*, Palazzo Ludovisi, Rome. Painted on the ceiling of a casino in the gardens of the villa. Apollo seated in a car dragged above the clouds by heavy mottled horses, is surrounded by the Hours.

AURORA, *Guido* Reni, Palazzo Rospigliosi, Rome; fresco, on the ceiling of the garden pavilion. Aurora precedes Phœbus, who, sitting in a chariot drawn by horses, is attended by the Hours, graceful figures varied in action. Best work of the master for composition and color. Engraved by J. Frey; Pasqualini; R. Morghen; C. Preisel.—Ch. Blanc, École bolonaise; Kugler (Eastlake), ii. 489; Lavice, 383.

Aurora, Guido Reni, Palazzo Rospigliosi, Rome.

The fresco resembles that of the same subject by Guido at the Palazzo Rospigliosi, but is inferior to it in composition, color, and effect. Engraved by F. Pozzi (1880).—Burckhardt, 773.

AUSTERLITZ, BATTLE OF, *Gérard*, Versailles Museum; fought, Dec. 2, 1805. Scene: Gen. Rapp, wounded, gallops to an-

nounce to the Emperor, who is seated on his horse surrounded by his staff and by officers of the enemy made prisoners, the defeat of the Russian Imperial Guard. Painted in 1808 : Salon, 1810. Engraved by Blanchard.—Landon, Musée, Salon de 1810, Pl. 37–40 ; Gal. de Versailles, iv. No. 797.

AUTEROCHE, ALFRED, born in Paris in 1831. Landscape and animal painter ; pupil of Brascassat and of L. Cogniet. Works : Cattle (Wm. Astor, N. Y.), Large Oak, Pasture on Coast of Normandy (1868) ; Pasture near Trouville, Little Shepherdess (1874) ; Ravine of Mandailles, The Prairie (1879) ; Brood Mares (1880) ; Dogs and Sheep in South Jersey (1882).

AUTISSIER, LOUIS MARIE, born in Vannes, Brittany, Feb. 8, 1772, died in Brussels, Sept. 4, 1830. Studied with Vautrin, and at fourteen by himself from nature. Served two years in the army, then went to Paris and afterwards to Brussels, where he painted miniatures, and to Holland. In 1817 he painted William I., King of the Netherlands ; exhibited at Paris in 1820–22.—Meyer, Künst. Lex., ii. 449.

AUTOBOLUS, painter. See *Olympias.*

AUTOMEDON, Henri *Regnault,* S. A. Coale, Jr., St. Louis, Mo. ; canvas, H. 10 ft. 4 in. × 10 ft. 9 in. Automedon, charioteer of Achilles, nude, struggling with the horses of Achilles, Xanthus (chestnut) and Balius (piebald), when about to yoke them to the chariot for the use of Patroclus (Il. xvi.). Painted in Rome, 1867 ; bought by L. P. Morton, N. Y. ; sold in 1882 to Mr. Coale for $5,900. Placed in 1884 on exhibition in Boston Museum of Fine Arts, and will probably remain there. Photogravure in Art Treasures of America, iii. 121.

AUTUMN, N. Poussin. See *Spies,* Return of the.

AUVRAY, JOSEPH FÉLIX HENRI, born at Cambrai, March 31, 1800, died there, Sept. 11, 1833. History painter ; pupil of Valenciennes Academy and, in Paris, of Gros (1820) ; went to Rome in 1824, to Florence in 1826, but returned to Rome, and thence to Paris. Was associate of the Institute, officer of the Legion of Honour, and knight of the Order of St. Michael. Works : Jealousy of Œnone, St. Louis Captive, Banquet of Damocles, St. Paul in Athens (1827) ; Sacrifice of Gautier de Châtillon (1827), Cambrai Museum ; Spartan Fugitive, Raising of Pepin the Short to the Throne, Meleager's Death, Valenciennes Museum.—Meyer, Künst. Lex., ii. 452 ; Lejeune, iii. 14.

AUZOU, PAULINE, born in Paris, March 24, 1775, died there, May 15, 1835. History and portrait painter ; pupil of Regnault, excelled especially in female portraits ; first exhibited at Salon in 1793. Early subjects taken from Greek history. Works : Arrival of Marie Louise in Compiègne (1810), Marie Louise Taking Leave of her Family, Versailles Gallery ; Agnes de Méranie (1808) ; Diana of France and Montmorency (1814) ; Portraits of Volney (1795), Regnault (1800), Picard the Elder (1806).—Meyer, Künst. Lex., ii. 454.

AVALOS, ALFONSO D', ALLEGORY

Allegory of Alfonso D'Avalos, Titian, Louvre.

OF, *Titian,* Louvre ; canvas, H. 4 ft. × 3 ft. 6 in. The Marquis del Vasto, standing in

armour, about to go against the Turks, parting from his wife, Mary of Aragon, but consoled by Victory, Love, and Hymen. Painted about 1533; from collection of Louis XIV. Engraved by Natalis and Oortman. Variations of the subject in Vienna Museum.—Vasari, ed. Mil., vii. 442; C. & C., Titian, i. 373; Filhol., x. Pl. 711; Villot, Cat. Louvre; Mündler, 210; Ch. Blanc, École vénitienne.

AVALOS, ALFONSO D', ALLOCUTION OF, *Titian*, Madrid Museum; canvas, H. 7 ft. 4 in. × 5 ft. 5 in. The Marquis del Vasto, in armour and a red mantle, with a baton in one hand, gesticulates with the other to a company of halberdiers on right; his son Francesco holds his helmet. Painted in 1541; was in 1621 in the Alcazar of Madrid, where it was injured by fire and repainted, so that little remains of Titian's handling. A similar picture in the Mantuan collection passed to Charles I. of England.—C. & C., Titian, ii. 51; Vasari, ed. Mil., vii. 448.

AVALOS, ALFONSO D', Marquis del Vasto, portrait, *Titian*, Cassel Gallery; canvas, H. 7 ft. 2 in. × 5 ft. 5 in.; signed. Full length, in red doublet and hose and plumed cap of a duke, with a spear in right hand; at his feet on the right is a white dog, and on the left Cupid raising aloft a plumed helmet; background, a landscape. The title d'Avalos, Marquis del Vasto, needs confirmation. Painted about 1550?—C. & C., Titian, ii. 427; Cassel Cat.

AVALOS, D', AND HIS PAGE? *Titian*, Hampton Court; canvas, H. 4 ft. 4 in. × 3 ft. 1 in. Seen to the knees, in armour, his right hand on a table on which is his helmet; a page to the right ties the laces of his breast-plate. Called Marquis del Guasto and Page in catalogue, but on slight grounds. Features are not unlike those of Duke of Alva in picture by Antonio Moro in Windsor Castle.—C. & C., Titian, ii. 428; Law, Hist. Cat. Hampton Court, 39; Waagen, Treasures, ii. 414.

AVANZI (Davanzi) JACOPO, born in Verona, second half of the 14th century. Not to be confounded with his contemporary Jacopo degli Avanzii of Bologna. Worked at Verona and Padua, where he assisted Altichiero da Zevio in painting the frescos of the Chapel of S. Giorgio, and himself painted the frescos of S. Michele, Padua, which correspond in technic, though inferior in composition. To the same painter, who, with Altichiero, propagated the Giottesque style in the north of Italy, may be attributed the fresco fragments of the Triumph of Marius in the Hall of the Emperor, now Library, Padua.—Meyer, Künst. Lex., ii. 454; Schnaase (2d ed. 1876), vii. 494; Lübke, Gesch. d. ital. Mal., i. 20.

AVANZII, JACOPO DEGLI, latter half of the 14th century. Bolognese school; imitated the second-hand followers of Giotto, and combined ugly types, exaggeration of movement, and feeble execution. There are a Crucifixion by him in the Palazzo Colonna, Rome, and a Crucifixion and three damaged panel pieces in the Bologna Gallery; also frescos at Mezzarata. He is not to be confounded with the above nor with Jacopo di Paolo Avanzi Bolognese, beginning of the 15th century, Padua.—C. & C., Italy, ii. 212, 233; Bernasconi, Studj, v. 29; Vasari, ed. Le Mon., iii. 40, iv. 90; Meyer, Künst. Lex., ii. 455.

AVED, JACQUES ANDRÉ JOSEPH, born in Douai, Jan. 12, 1702, died in Paris, March 4, 1766. Portrait painter, pupil in Paris (1721) of Alexis Simon La Belle, and in Amsterdam of Picard, member of the Academy in 1734. He was intimate with Boucher, Chardin, C. Van Loo, and the foremost artists of his time, and painted many prominent men and women. Exhibited in Salons in 1737–1759. Works: Portrait of William IV., Amsterdam Museum; of Mirabeau, Louvre; of the painters Cazes and de Troy, École des B. Arts, Paris; Madame de Tencin, Valenciennes Museum; Said Pasha, Versailles Gallery; Louis XV., J. B. Rousseau.—Meyer, Künst. Lex., ii. 458; Dussieux, 254.

AVELLINO, GIULIO, or GIACINTO, called Il Messinese, born in Messina, about the middle of 17th century, died in Ferrara, Aug. 3, 1700. Neapolitan school; pupil of Salvator Rosa in Naples; returned to Messina and married the daughter of Maffei, his first teacher in perspective and architecture. Having wounded a priest in a quarrel, he fled to Naples, but pursued by the love and jealousy of a woman, who attempted to poison his wife, went to Rome, and afterwards to Venice. After visiting other cities he settled in Ferrara and there successfully revived the art of landscape painting, which had been extinct since the death of Dossi. —Meyer, Künst. Lex., ii. 467.

AVERCAMP, HENDRIK, surnamed de Stomme (Mute) van Kampen, born probably at Kampen on the Yssel about 1585 (?), died about 1635 (?). Dutch school; landscape painter, closely approaching the style of W. Buytenvrech and E. van de Velde; painted chiefly winter landscapes. His highly esteemed water-colour sketches and drawings are in the Taylor Museum, Haarlem (8), Hamburg Gallery (4), Städel Gallery, Frankfort (10), Berlin Museum (3), Albertina, Vienna (4). Works: Landscape, Antwerp Museum; River Landscape, Rotterdam Museum; Landscape (1620), Amalienstift, Dessau; Dutch Kirmess on the Ice (2), Dresden Gallery; Frozen River with Skaters (2), Berlin Museum; Winter Land-

scape, Schwerin Gallery.—Meyer, Künst. Lex., ii. 469.

AVERNUS, LAKE, the Fates, and the Golden Bough, J. M. W. *Turner*, National Gallery, London; canvas, H. 3 ft. 5 in. × 5 ft. 4 in. Lake Avernus, near Cumæ, Italy, with Baiæ and Vesuvius in distance. Supposed to be fed by the Acheron, the river of the infernal regions—hence the entrance to Hades. The golden bough was a branch of the tree of Proserpine which, when plucked by the favour of the Fates, enabled mortals to visit and return from Hades (Æneid, VI.), Royal Academy, 1834; Vernon Collection, 1847. Engraved by T. A. Prior, J. T. Willmore.—Cat. Nat. Gal.; Hamerton, Life.

AVONT, PEETER VAN DEN, born at Mechlin, baptized Jan. 14, 1600, died at Deurne, near Antwerp, Nov. 1, 1652. Flemish school; history and landscape painter, master of Antwerp guild in 1622–23, became a citizen of Antwerp in 1631. Often supplied the landscapes of Vinck-Boons, Jan Brueghel the elder and the younger, Lucas van Uden, Jan Wildens, J. d'Arthois, Luc. Achtschellinck, and Lod. de Vadder with delicately painted small figures. Works: Holy Family, St. James', Antwerp; Madonna, St. Nicholas' Chapel, ib.; do. and Angels in a Landscape, Ghent Museum; Wooded Landscape with Holy Family, do. with Madonna and St. John, Flora with Genii, Museum, Vienna; Landscape with Diana Aiming at Mother with two Children, Madonna and Angels, Silenus and Bacchus, Liechtenstein Gallery, ib.; Holy Family and Angels, Munich Gallery.—Kramm, i. 36; Meyer, Künst. Lex., ii. 479.

AXARETO. See *Assereto*.

AZE, ADOLPHE, born in Paris, March 6, 1822, died there, March 25, 1884. History painter, pupil of Robert-Fleury; visited Italy and the East and first exhibited in the Salon in 1845. Medals: 3d class, 1851, 1863. Works: Diana Surprised by Endymion; Council of Cardinals (1851), Rodez Museum; Jean Goujon Decorated by Duke of Anjou (1855), Bagnères-de-Bigorre Museum; Cosimo de Medicis Assassinating his Son in the Streets of Venice; Interview between Philip II. and Don Carlos.—Chronique des Arts (1884), 105.

AZEGLIO (Massimo Taparelli), MARCHESE D', born in Turin, Oct. 24, 1798, died there, Jan. 15, 1866. Landscape and genre painter, pupil of M. Verstappen in Rome; excelled especially in landscapes, which he enlivened with figures. In 1833 he exhibited in Milan seventeen pictures which were most favourably received. Prime

minister of Sardinia under Victor Emmanuel and distinguished also as a scholar. Works: Fight of Italian and French Knights at Barletta, Origin of the Sforza Family, Ulysses Received by Nausicaa, My Wood, Battle of Legnano.—Meyer, Künst. Lex., ii. 494.

BAADE, KNUD, born near Stavenger, Norway, March 28, 1808, died in Munich, Nov. 24, 1879. Landscape and marine painter, pupil of Copenhagen Academy in 1827–30. After painting portraits in Christiania, went to Dresden, where he studied under Dahl in 1836–39; went again to Dresden in 1843 and settled in Munich in 1846. He was Swedish court painter and member of the Stockholm Academy. Works: Moonlight Night on Norwegian Coast, Christiania Gallery; do., Munich Gallery; Steamboat on the Cliffs.—Am. Art Rev. (1880), 179; Künst-Chronik, xv. 194; Meyer, Künst. Lex., ii. 499; Regnet, i. 11.

BAADER, LOUIS MARIE, born at Lannion, June 20, 1828. History and genre painter; pupil of Yvon and of the École des Beaux Arts. After treating antique subjects, exhibited in Salons in 1866–68, his humorous picture of a man shaving a poodle dog (The Toilette) had great success in the Salon of 1873. Medal 1866; 3d class, 1874. Works: Destruction of Camulodunum; Hero and Leander; Ulysses and Nausicaa; Salmacis and Hermaphroditus; Posthumous Fame (1874); Savoyard's Lyre, Remorse, Tinker, Episode in Sparta (1877); Mistake, Faience Mender (1878).—Meyer, Künst. Lex., ii. 500; Müller, 20; Kunst-Chronik, viii. 86.

BAAGE, CARL EMIL, born in Copenhagen, Aug. 22, 1829. Marine painter, pupil of Copenhagen Academy; visited Iceland and Norway and made several cruises on royal men-of-war. Works: Vessels in the Sund (1855); Frigate Facing Storm in the Atlantic (1872).—Sigurd Müller, 17; Weilbach, 38.

BABUREN, THEODOR VAN, born probably at Utrecht in 1570 (?), died there in 1624 (?). Dutch school; history and genre painter, closely resembling G. Honthorst in choice of subjects and realistic treatment. Works: Entombment (1617), S. Pietro in Montorio, Rome; Portrait of Young Singer (1623), Castle Langenstein near Halberstadt; Clarinet Player, Conversation, Prometheus Bound (1623); Adam and Eve; Bacchanal. —Meyer, Künst. Lex., ii. 503.

BABYLONIAN MARRIAGE MARKET, Edwin *Long*, Holloway Institute, Egham, near London. The sale of a tall, fair damsel, standing on a platform before a crowd of Babylonians, whom her uncommon charms have evidently stirred to the heart. At the salesman's bidding she raises her white veil, while a negress shifts the long light robe from her torso, of which we see only the back; in front, a row of dusky beauties. Royal Academy, 1875; C. Hermon sale (1882), £6,615.—Art Journal (1875), 250; Athen., May, 1875, 490.

BACCHANAL, Giovanni *Bellini* and Titian, Alnwick Castle, England; canvas, 6 ft. square; signed, dated 1514. The gods, feasting and drinking in a woody glade; background, a rocky hill, with a castle—view of Cadore, seen from the point of Previs. Begun in 1514 for Duke Alfonso of Ferrara by Bellini, who sketched and dated it, but was prevented from finishing on account of his great age, says Vasari; finished by Titian. Was in the Ludovisi and Aldobrandini collections, Rome, before going to England. Much retouched.—C. & C., N. Italy, i. 191; Vasari, ed. Mil., vii. 433; Campori, Tiziano e gli Estense, Nuova Antologia, Nov. 1874; Meyer, Künst. Lex., iii. 412, 418.

By Dosso *Dossi*, Palazzo Pitti, Florence; canvas, 4 ft. 9 in. square. A motley group of ladies and gentlemen, some of them half nude, pressing round a table on which lie masks, musical instruments, etc.—Kugler (Eastlake), ii. 488.

By *Titian*, Madrid Museum; canvas, H. 5 ft. 9 in. × 6 ft. 4 in.; signed. Bacchantes

and their companions celebrating an orgy; Ariadne in foreground at right, insensible from wine; in the distance the galley of Theseus sailing away. Painted in 1519–20 for Duke Alfonso of Ferrara; same subsequent history as the *Venus* Worship. Copy by Rubens in Royal Palace, Stockholm.—C. & C., Titian, i. 231, 265; Sainsbury Papers, 823.

BACCHANTE, Annibale *Carracci*, Uffizi, Florence; canvas, life size. A bacchante, seen from behind, nearly nude, half reclining under a tree, with a flying Cupid crowning her with a wreath; at left, the god Pan offers her a dish of grapes, while a little satyr embraces one of her legs. Painted for the Bolognetti family, who sold it to the Medici. Copy, formerly in Farnese collection, now in Naples Museum.—Malvasia, i. 378; Molini, i. 53; Soc. Ed. & Paris, Gall. de Firenze, Pl. 97; Museo Borbonico, viii. Pl. 47; Lasinio, i. Pl. 16.

By George *Romney*, National Gallery, London; canvas, H. 1 ft. 7 in. × 1 ft. 3 in. Bust portrait of Emma Lyon, afterwards Lady Hamilton, wife of Sir Wm. Hamilton and mistress of Lord Nelson. Painted about 1786; Vernon Collection. Engraved by C. Hall.—Art Journal (1854), 88.

BACCHIACCHA. See *Ubertini*.

BACCHUS or Dionysus, ancient pictures. See *Aristides, Ctesilochus;* Liber, see *Echion, Nicias.*

By *Guido* Reni, Palazzo Pitti, Florence; canvas, H. 2 ft. 8 in. × 2 ft. 2 in. Bacchus, half length, crowned with grapes and leaves, bearing a salver and cup; a wicker flask hangs from his finger; in front, a nude boy bears a large vase. Engraved by E. Beisson; V. della Bruna.—Wicar, ii. Part 13; Gal. du Pal. Pitti, i. Pl. 67; Lavice, 68.

By Velasquez. See *Borrachos.*

By Leonardo da *Vinci* (?), Louvre; canvas, H. 5 ft. 10 in. × 3 ft. 9 in. Seated on a stone, crowned with vine leaves and leaning on a thyrsus. From collection of Louis XIV. Ascribed, in inventory of the Restoration, to a scholar of Leonardo. Passavant thinks it was originally a John Baptist in the Des-

Bacchanal, Giovanni Bellini and Titian, Alnwick Castle, England.

ert, as there is a picture like it, save the crown of leaves, representing the Saint, in S. Eustorgo, Milan; the vine leaves and the thyrsus are evidently additions.—Vasari, ed. Mil., iv. 60; Villot, Louvre; Rigollot, Hist. des Arts, &c., i. 288; Heaton, 255; Gaz. des Beaux Arts (1866), xx. 47.

BACCHUS AND ARIADNE, *Claude* Lorrain. See *Ulysses* and Nausicaa.

By *Tintoretto*, Palazzo Ducale, Venice; canvas. Figures nude. Bacchus, crowned with vine leaves, and with leaves and grapes about his loins, stands in the water at the edge of the sea, offering a ring to Ariadne,

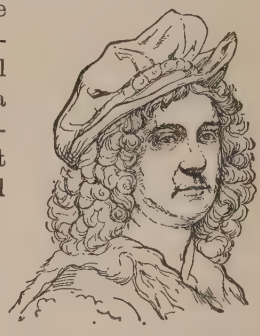
who sits on the shore; above, Venus, floating in the air, crowns Ariadne with stars. Once one of the noblest pictures in the world, but now miserably faded by the sun, which falls on it all day long.—Ruskin, Stones of Venice, iii. 297; Klas. der Malerei, Pl. 64; Burckhardt, 752; Ridolfi, Marav., ii. 217.

By *Titian*, National Gallery, London; canvas, H. 5 ft. 9 in. × 6 ft. 3 in.; signed. Subject from Catullus (Peleus and Thetis, lxiv. 252). Ariadne, on the shore of Naxos, turns as if to flee from Bacchus, who is eagerly leaping from his leopard-drawn car; a boisterous procession of Satyrs and Menads issue from a wood on right. Painted in Ferrara in 1523; removed in 1598 to Rome, where it was in the Barberini and Aldobrandini collections; purchased from latter in 1806 for Mr. Buchanan; sold in 1826 to National Gallery. Copies by Varotari in Bergamo Gallery; copies by Poussin at Alnwick Castle and in Accademia di S. Luca, Rome. Engraved by G. A. Podesta (1636), and J. Juster (1691).—C. & C., Titian, i. 259; Ridolfi, Maraviglie, i. 257; Vasari, ed. Mil., vii. 434; Richter, 86.

Bacchus and Ariadne, Titian, National Gallery, London.

BACCHUS, YOUTH OF, Adolphe *Bouguereau*, Paris; canvas. The boy-god, mounted upon the shoulders of a shepherd and surrounded by dancing nymphs and satyrs, is the centre of a procession passing through a glade; centaurs lead the throng on the right, and Silenus on his ass brings up the rear. Salon, 1884.—Art Journal (1884), 180.

BACCICCIO, IL, born in Genoa May 8, 1639, died in Rome April 2, 1709. Genoese school; real name Gio. Battista Gaulli; pupil of Luciano Borzone, went early to Rome and



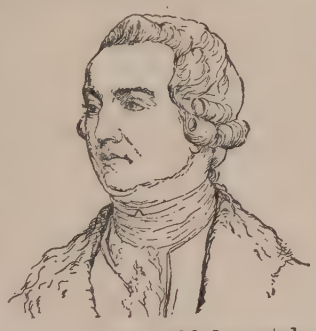
by studying works of great masters formed a style which brought him into repute. He distinguished himself especially as a machinist; his most conspicuous work is the dome of the Gesù, Rome, where he represented St. Francis Xavier taken up into heaven. Also celebrated for his portraits; painted seven popes and many other persons of rank. —Lanzi, i. 515, iii. 275; Ch. Blanc, École génoise.

BACH, ALOIS, born at Eschelkamm, Bavaria, Dec. 12, 1809. Painter of horses, genre subjects, and landscapes. In 1828 entered the Munich Academy under Heinrich Hess, then studied works of Albrecht Adam and Peter Hess, and later was strongly influenced by his friend Ed. Schleich. Works: Mail Coach in the Snow, Storm Approaching, Bavarian Village in Harvest

Time.—Meyer, Künst. Lex., ii. 509 ; Müller, 20.

BACHE, OTTO, born at Roeskilde, Denmark, Aug. 21, 1839. Genre painter, pupil of Copenhagen Academy, under Marstrand, where he obtained prizes in 1856–57–66 ; completed his studies in Paris. Excels also in portraits and animals, and is noted for brilliant colouring. Medal, Copenhagen, 1872. Works: Drive to a Kirmess (1863) ; Wagons by Brickyard (1864), Copenhagen Gallery ; Badger with her Young (1866) ; Centaur Playing with his Son (1869) ; Domestic Animals at Peasant's, Cart-Horses, Feeding the Dogs (1870); Father and Son (1871); Daniel in the Lion's Den, Visit to Young Mother (1874); After the Boar-Hunt (1875) ; Admiral Tordenskjold at Carlsten (1876); Team of Horses by Tavern (1878); In the Mill (1879); Staghunt (1881); Winter Morning at the Exchange (1882).—Sigurd Müller, 18 ; Weilbach, 39.

BACHELIER, JEAN JACQUES, born in Paris, 1724, died there, April 13, 1806. Flower, animal, and history painter, pupil of Pierre. Received into the Academy in 1751 as flower painter, and in 1763 as history painter. In 1766 he established a free school of design for artisans, which, in 1767, passed into the hands of the Government. As instructor in the factory at Sèvres he exercised a marked influence upon French porcelain painting. He made



the first researches in the use of wax for encaustic painting, and thus became intimate with Count Caylus and other French archæologists. His Cimon in Prison is in the Louvre.—Ch. Blanc, École française, ii.; Meyer, Künst. Lex., ii. 512.

BACHELIN, AUGUSTE, born in Neufchâtel, Switzerland, Sept. 27, 1830. History, genre, and landscape painter, pupil in Neufchâtel of Moritz and in Paris (1852) of Gleyre and Couture. Confined himself at first to genre and landscape, but after 1859, when he accompanied Garibaldi's volunteers, painted chiefly military scenes. Afterwards travelled through France ; spent the winter of 1864–65 in Italy, where he painted popular life. Works: March of a Swiss Battalion (1860) ; Bourbaki's Army Entering Swiss Territory ; Scene from Defence of Switzerland (1866) ; Death of Ensign Montmollin (1866), Neufchâtel Museum ; Haymakers of the Alps (1863) ; Poachers of Uri (1863) ; Wrestlers of Hasli (1867) ; Two Fancy Scenes from Prehistoric Times.—Meyer, Künst. Lex., ii. 513 ; Müller, 21 ; Kunst-Chronik, v. 189 ; vii. 108.

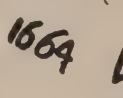
BACKER, ADRIAEN, born in Amsterdam in 1636, died there in 1686. Dutch school ; history and portrait painter, nephew of Jacob B.; followed at first the traditions of the school of Utrecht, afterwards formed himself entirely after Italian models. Works: Allegory, Antwerp Museum ; Semiramis (1669), Last Judgment, National Museum, Amsterdam ; Anatomical Lecture (1670), Athenæum, ib.; Managers of Medical College, ib.; male portrait, Rotterdam Museum ; do. and female portrait, Endymion and Diana, Sleeping Girl and Shepherd, Rape of Sabine Women (1671), Brunswick Gallery.—Meyer, Künst. Lex., ii. 519 ; Riegel, Beiträge, ii. 300.

BACKER (Bakker), JACOB, born at Haerlingen in 1608 or 1609, died at Amsterdam, Aug. 27, 1651. Dutch school ; portrait painter, pupil at Leeuwarden of Lambert Jacobsz, then at Amsterdam (1635–38) of Rembrandt, but later yielded to the influence of Van der Helst and others. Works: Syndics, Two Archery Pieces (one of 1642), National Museum, Amsterdam ; Venus,

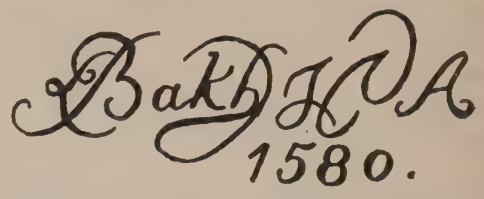
Adonis, and Cupid. Cassel Gallery; Portrait of F. de Vroude (1643), Berlin Museum; male and female portrait, Old Man in Prayer, Dresden Gallery.—Meyer, Künst. Lex., ii. 517; Riegel, Beiträge, ii. 300.

BACKEREEL, GILLES, born in Antwerp, master of the guild in 1629, died after 1652. Flemish school; history painter, studied in Rome and then lived mostly at Antwerp. Works: Vision of St. Felix, Adoration of the Shepherds, Brussels Museum; Hero bewailing Leander, Vienna Museum.—Rooses (Reber), 156.

BACKHUYSEN (Bakhuizen), LUDOLF, born at Emden, Dec. 18, 1631, died at Amsterdam, Nov. 17, 1708. Dutch school; marine painter, pupil of Aldert van Everdingen and of Hendrick Dubbels, but chiefly studied from nature, often exposing himself to great danger to observe the sea in its various aspects. Also painted portraits on a small scale. Peter the Great visited his studio in Amsterdam. Works: Dutch Shipping (1683), four others, National Gallery, London; Boats in a Storm (1696), Dulwich Gallery; Dutch Squadron (1675), four others, Louvre; Man-of-War, Antwerp Museum; Port of Amsterdam (1673), Embarkation of Jan de Witt (1690), Agitated Sea (1692), The Zuider Zee (1694), two Marines, Disembarkation of William III. (1692), Entrance of Dutch Port (1693), Building Yard of East India Company at Amsterdam (1696), National Museum, Amsterdam; Ice Landscape, Marine (1689), two others, Copenhagen Gallery; Sea Harbour, Stockholm Museum; Storm at Sea, Portrait of Himself, several others, Ludwigslust Gallery; Shipwreck, Portrait of Old Man, Hermitage, St. Petersburg; Stormy Sea, Slightly Agitated Sea (1664), Berlin Museum; Coast View, Bamberg Gallery; View on the Y (1700), Städel Gallery, Frankfort;

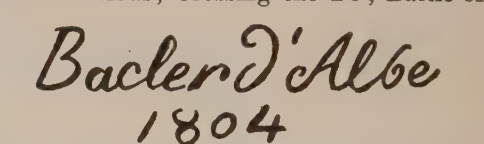


Approaching Storm at Sea, River Landscape, Vienna Museum; Agitated Sea (1669), Palazzo Pitti,



Florence.—Ch. Blanc, École hollandaise; Kugler (Crowe), ii. 502; Meyer, Künst. Lex., ii. 521.

BACLER D'ALBE, LOUIS ALBERT GUILLAIN, Baron de, born at St. Pol (Pas de Calais), Oct. 21, 1762, died in Sèvres, Sept. 12, 1824. Landscape painter, studied from nature in the Alps of Savoy; entered the army at the outbreak of the revolution and took part in the sieges of Lyons and Toulon; was afterwards director of the topographic corps and brigadier-general under Napoleon. Left the service in 1813. Works: Battle of Lodi; Crossing the Po; Battle of



Rivoli; Battle of Arcola; After the Battle of Austerlitz, Versailles Gallery.—Meyer, Künst. Lex., ii. 525.

BACON, HENRY, born at Haverhill, Massachusetts, in 1839. Subject painter; in 1864 visited Paris, where he became a pupil of the École des Beaux Arts and of Cabanel; and in 1866–67 studied under Édouard Frère at Écouen. Studio in Paris. Works: Paying the Scot (1870), W. B. Bement, Philadelphia; Boston Boys and General Gage (1875,) C. R. Rogers, Philadelphia; Franklin at Home (1876), J. B.

Thomas, Charlestown, Mass.; Land! Land! Les Adieux (1878); Luck of Roaring Camp (1881); Lovers' Quarrel (1882); Le Pleinairiste, In Normandy (Paris Salon, 1883.)

BADALOCCHIO, SISTO, born in Parma in 1581, died in Bologna in 1647. Bolognese school. By Malvasia called Sisto Rosa; pupil of Annibale Carracci, who took him to Rome and employed him in the Palazzo Farnese. With Lanfranco, who had been his co-disciple in Bologna, he made drawings from Raphael's frescos in the Loggie of the Vatican. After Carracci's death, in 1609, he returned to Bologna, and was later employed in Parma by the family of Este. A good draughtsman, but execution rather sketchy. Work: St. Francis Receiving the Stigmata, Parma Academy.—Meyer, Künst. Lex., ii. 527; Malvasia, iii. 517; Burckhardt, 871.

BADIN, JULES JEAN, born in Paris, contemporary. Figure and portrait painter, pupil of Cabanel and Baudry. Employed at national manufactory at Beauvais. Medal, 3d class, 1877. His Queen of Sheba is owned by T. A. Havemeyer, New York.

BADIN, PIERRE ADOLPHE, born at Auxerre, France, in 1805. Genre painter: exhibited nothing after 1848. Medal, 3d class, 1839; Legion of Honour 1849, officer 1855; 1848 to 1850 director of the Gobelins; 1850 to 1860 director of the Beauvais manufactory; 1860 to 1870 again director of the Gobelins. Works: Beggar Seeking Shelter from a Storm (1833); Country Doctor (1839); St. Germain of Auxerre, Eoarix King of the Alans (1844), ordered by State; Defence of St. Jean de Losne against the Spaniards in 1636 (1847); St. Dominic Preaching (1848).—Larousse.

BAEHR, JOHANN KARL, born at Riga, Aug. 18, 1801, died in Dresden, Sept. 29, 1869. Portrait and history painter, pupil of Friedrich Matthäi in Dresden; visited Italy in 1827–29, and returned to Riga, but finding no artistic or intellectual incentive there, settled in Dresden in 1832, and became professor at the Academy in 1840. His Death of Ivan the Cruel is in the Dresden Gallery.—Allgem. d. Biogr., i. 769; Meyer, Künst. Lex., ii. 536; Kunst-Chronik, v. 53.

BAEN, JACOBUS DE, born at The Hague, March, 1672, died in Vienna in 1700. Dutch school; son and pupil of Jan de Baen. In 1688 went to England in suite of William III. and there painted a much admired portrait of the Duke of Colchester. Afterwards went to Florence and painted for the Grand Duke, and later to Rome, where he executed historical and genre pictures. On account of his gigantic proportions he was called the Gladiator by his colleagues in Rome. He afterwards worked in Vienna.—Siret, 58; Meyer, Künst. Lex., ii. 537.

BAEN, JAN DE, born in Haarlem, Feb. 20, 1633, died at The Hague, buried March 8, 1702. Dutch school; portrait painter, pupil of his uncle Piemans at Emden, and of Jacob Backer at Amsterdam; greatly esteemed in his time and employed by the courts of England (where he painted Charles II. and the queen), France, Brandenburg, and Tuscany. Established at The Hague about 1660. Returned from England in 1676, when he is mentioned in the registers of the guild of painters at The Hague. Works: Portraits in most of the public galleries of Holland; one of the best is that of Prince John Maurice of Nassau, National Museum, Amsterdam; Portrait of Himself, Dresden Gallery; portraits in the Schloss, Berlin.—Meyer, Künst. Lex., ii. 536; De Stuers, 5.

BAER, MAXIMILIAN, born at St. Johannis near Nuremberg, Aug. 24, 1853. Still life, history, and genre painter, pupil of Nuremberg Art School under Raupp, with whom he travelled in the Bavarian Alps, and of Munich Academy, under Alex. Wagner and Lindenschmit, where he won several prizes.—Müller, 25.

BAGER, JOHANN DANIEL, born at Wiesbaden, in 1734, died Aug. 17, 1815. Portrait, genre, landscape, and fruit painter, pupil of Fiedler in Darmstadt and of Justus

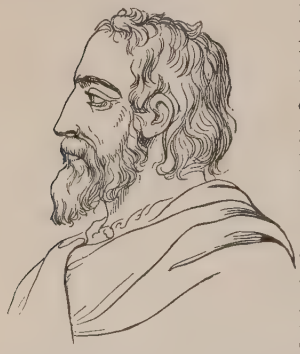
Junker in Frankfort. Best works in Städel Gallery, Frankfort, and Darmstadt Gallery. —Meyer, Künst. Lex., ii. 545.

BAGGE, MAGNUS THULSTRUP VON, born at Christiansund, Norway, Aug. 9, 1825. Landscape painter; studied first in Copenhagen under Thorwaldsen, then in Christiania, and in Düsseldorf under Andreas Achenbach, Gude, and Leu; travelled then in Norway, Sweden, Bavaria, and Switzerland, and settled in Berlin. Works: Norwegian Landscapes; Sunset on Bygdin Lake, Norway; Moonrise.—Müller, 22.

BAGLIONE, CESARE, born in Bologna in middle of 16th century, died at Parma in 1612. Bolognese school; decorative painter, rival of Cremonini; excelled in landscape, but painted also history, animals, fruits, and flowers. Frescos in many palaces in Bologna and Parma.—Malvasia, i. 253; Ch. Blanc, École bolonaise; Meyer, Künst. Lex., ii. 546.

BAGLIONE, GIOVANNI, Cavaliere, born in Rome about 1572, died about 1645. Roman school; pupil of Francesco Morelli; employed in many considerable works in Rome under Sextus V., Clement VIII., and Paul V., especially in the Vatican, in S. Giovanni Laterano, and in St. Peter's. But he is best known as the author of Lives of the Painters, Sculptors, and Architects in Rome from 1572 to 1642.—Lanzi, i. 470; Ch. Blanc, École ombrienne.

BAGNACAVALLO, BARTOLOMMEO DA, born at Bagnacavallo (Romagna) in 1484, died in Bologna in August, 1542. Real name Bartolommeo Ramenghi. Bolognese school; history painter, pupil of Francesco Francia, but also studied in Rome with Raphael, after whose death he returned to Bologna. He had a considerable reputation, and was employed in decorating many public buildings. Several churches in Bologna possess pictures by him. Among his works are: Circumcision, Louvre; *Holy* Family and Saints, Bologna Gallery; Madonna in Glory and Saints, Dresden Museum, quite in the style of Dosso Dossi, as are his three Saints in the Berlin Gallery. Bagnacavallo's son, Giovanni Battista, worked at Rome with Vasari and assisted Primaticcio at Fontainebleau.—Ch. Blanc, École ombrienne; Vasari, ed. Mil., v. 175; Burckhardt, 684; Lübke, Gesch. ital. Mal., ii. 375.



BAIÆ, BAY OF, J. M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. A beautiful expanse of land and water, almost purely imaginative, with Apollo and the Cumæan Sibyl seated under tall pine trees. Castle of Baiæ seen on right, and Pozzuoli (anc. Puteoli), opposite. Royal Academy, 1823; Turner Collection. Engraved by R. Brandard.—Hamerton, Life; Cat. Nat. Gal.

BAILLET, ERNEST, born at Brest, contemporary. French school; landscape painter, pupil of Saunier and of Pelouse. Medal: 3d class, 1883. Works: Pont-Scorff, Brittany (1883); Market of Lannion, Le Yaudet, Brittany (1884); Old Wash-houses at Vitré (1885).

BAILLU (Bailly), ERNEST JOSEPH, born at Lille, Oct. 17, 1753, died in Ghent, Jan. 21, 1823. Flemish school; history and landscape painter, pupil of Ghent and Antwerp Academies, and in 1775–77 of the École des Beaux Arts in Paris. Gold medal, Ghent, 1811. Works: Contempt (1792), Ghent Museum; Œdipus at Colonus (1796), Allegory on Birth of King of Rome (1811), Société royale des Beaux Arts, ib.—Biog. nat. de Belgique, i. 651.

BAILLY, DAVID, born at Leyden in 1584, died after 1661. Dutch school; portrait painter, first instructed by his father, Pieter B., then pupil of Adriaan Verburg, and in Amsterdam, 1602–8, of Cornelis van der Voort; went to Italy, spent some time in

Germany, and returned to Leyden in 1613. Works: Female Portrait (1624), Amsterdam Museum; Male Portrait, Göttingen University; Young Man at Table (1561), A. Dumont, Cambrai.—Ch. Blanc, École hollandaise; Gaz. des B. Arts (1860), viii. 306; Meyer, Künst. Lex., ii. 563.

BAISCH, HERMANN, born in Dresden, July 12, 1846. Landscape painter; after studying in the Stuttgart art school, went to Paris in 1868, and was much influenced by the landscapes of Rousseau and Dupré. In 1869 he entered the studio of Lier at Munich, and soon attracted attention by his simply-treated though effective views of the neighbouring country. Professor of Carlsruhe Art School since 1880. Medals: Vienna, 1873; Munich, 1883. Works: Brook with Willows, Spring Morning, Pasture with Cattle, Morning Landscape, Herd by a Canal in the Rain, Mill by Moonlight (1878), Stuttgart Gallery; Wood Interior in Autumn (1879); At the Watering Trough (1883), Hanover Museum.—Meyer, Künst. Lex., ii. 565; Müller, 23.

BAKALOWICZ, LADISLAUS, born in Cracow, Poland. Genre and portrait painter, pupil of Academy of Warsaw. Works: Portrait of the Empress (1865); Falcon Chase, Secret Reading (1867); Amusement at Court (1870); Lady with Parrot (1870); They Follow Us (1872); Girls Drinking Wine (1873); Louis XIII. Inviting Richelieu to a Game of Chess (1876); Henry V.; The Visit; Richelieu's Cats; Necklace; Secret; Response (J. Hoey, New York); Casket (F. Rogers, Philadelphia); Morning Call (W. B. Bement, Philadelphia); Mirror, Love-Bird (T. Dolan, Philadelphia); In the Library (A. Adams, Watertown, Mass.); Petition to the King, Lady and Bouquet, Ladies and Mandolin (Mrs. Paran Stevens, New York).—Kunst-Chronik, v. 129, 149; viii. 86; 370.

BAKER, GEORGE A., born in New York in 1821, died there, April 2, 1880. Portrait painter, pupil of National Academy, and studied two years (1844–46) in Europe. Noted for his portraits of women and children. Elected N. A. in 1851. Among his ideal works are: Love at First Sight, Children of the Wood and Wild Flowers (Mrs. M. O. Roberts, New York); Faith; School Girls (W. T. Walters, Baltimore).

BAKER, WILLIAM BLISS, born in New York, in 1859. Landscape painter, pupil of Bierstadt, M. F. H. de Haas, and of National Academy. Studio in New York. Works: Green Pasture—Sultry July Day, April Sunshine and the First Green (T. B. Clarke); Hiding in the Hay-Cocks (1881); Brook at Evening (1882); Pleasant Day at Lake George (1883).

BAKER, WILLIAM H., born in 1825, died in 1875. Portrait and genre painter; studied and painted in New Orleans several years, came to New York in 1865, and in 1871 took charge of the Brooklyn Art Association schools. Works: May Flowers (1870); Red Riding-Hood (1871); Morning-Glories, Cherry-Time, Home Regatta (1872); Lilies of the Field (1873); Truants from School (1875).

BAKHUYZEN, HENDRIK VAN DE SANDE, born at The Hague, Jan. 2, 1795, died there, Dec. 12, 1860. Dutch school; landscape painter, pupil of J. Heymans, but formed himself chiefly through diligent study of nature; member of Amsterdam Academy, and Director of School of Design at The Hague in 1822. Medals: Brussels, 1821; Antwerp, 1822; The Hague, 1839; Order of Lion, 1847. Works: Landscapes (3) with Animals and Ruins, National Museum, Amsterdam. His daughter and pupil, Gerardina Jacobus, (born at The Hague, July 27, 1826), is a flower and fruit painter; medals: Amsterdam, 1860; The Hague, 1863; pictures in Haarlem and Rotterdam Museum. His son and pupil, Julius Jacobus (born at The Hague, June 18, 1835), is also a landscape painter; several prizes, great medal, Amsterdam, 1871. — Immerzeel, i. 24; Meyer, Künst. Lex., ii., 524.

BAKKER. See *Backer.*

BAKKER-KORFF, ALEXANDER HUGO, born at The Hague, Aug. 31, 1824, died in Leyden, Jan. 28, 1882. Genre painter, pupil at The Hague Academy of Kruseman and J. E. J. van den Berg; painted humorous, often satirical, genre and family scenes. Was one of the best modern Dutch artists. Works: Calumny; Sick Woman; The Toast (1864); Reading the Newspaper; Lady at Toilet (1867); Daughter of the Hero; Scrubbing Maid; Bric-à-brac Shop; Seamstress; Clothes Basket (J. Hoey, New York); Old Lady Knitting.—Gaz. des B. Arts (1867), xxiii. 19; Meyer, Künst. Lex., ii. 567.

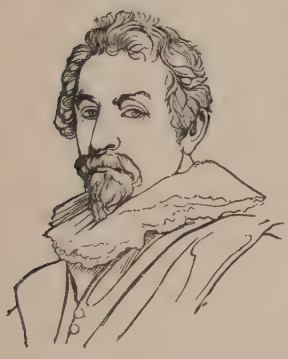
BALAKLAVA, Mrs. E. *Butler*, Fine Art Society, London. After the return from the "Valley of Death." Central figure, a blood-besmeared dismounted trooper, who advances with clutched sabre and resolute face, as if still in battle; behind him a sergeant of the 17th on a chestnut charger, bearing on his saddle-bow a dead young trumpeter; at left, riderless horses and various touching episodes, with the smoke of the Russian guns behind. Engraved by F. Stacpoole.

BALDASSARE DA REGGIO. See *Estense.*

BALDOVINETTI, ALESSO, born in Florence, Oct. 14, 1427, died there, Aug. 29, 1499. Florentine school. Baldinucci considers him a pupil of Paolo Uccelli. Registered in the Florentine Guild of St. Luke in 1448, and appears to have had some reputation. He was an experimentalist in oil medium, and the ablest mosaist of his age. Vasari says he was the master of Ghirlandajo. The works which may safely be assigned to him are a fresco, with fine landscape background, Adoration of the Shepherds (1460), Portico of the Annunziata, Florence; a Madonna and Saints, and an Annunciation, Uffizi, Florence; Trinity with Saints, Florence Academy, and Frescos of Evangelists, Prophets, and Angels, Chapel of S. Miniato, Florence.—C. & C., Italy, ii. 372; Meyer, Künst. Lex., ii. 613; Vasari, ed. Mil., ii. 591, ed. Le Mon., iv. 74, 101; Eastlake, Materials, etc., i. 223; Pierotti, Ricordi di A. Baldovinetti (Lucca, 1868); Ch. Blanc, École florentine; Burckhardt, 541; Lübke, Gesch. ital. Mal., i. 312.

BALDUNG, HANS, surnamed Grien (Grün), born at Gmünd, Suabia, about 1476, died at Strassburg, in 1545. German school; history and portrait painter, formed under influence of Martin Schongauer, judging from the altar wings in the monastery of Lichtenthal, near Baden-Baden, painted in 1496, and afterwards under that of Dürer, whose pupil he may possibly have been in 1507–09; settled at Strassburg in 1509, is classed as the most remarkable painter of his time there, and was elected senator in 1545. Temporarily (1511–18) employed at Freiburg, Brisgau. He obtained his surname from the peculiar green used in his draperies, perhaps also from his predilection for dressing in green stuffs. Works: Two altar wings (1496), Kloster Lichtenthal, Baden; Martyrdom of St. Sebastian (1507); Christ on the Cross, Nativity (1512), Aschaffenburg Gallery; Deluge (1516), Bamberg Gallery; Death Kissing a Woman, Death Showing to Woman an Open Grave (1517), Christ on the Cross (1512), Basle Museum; Christ on the Cross, Crucifixion (1512), Adoration of the Magi, Martyrdom of St. Stephen (1522), Head of Old Man, Berlin Museum; Death of Lucretia (1530), Raczynski Gallery, ib.; Noli me Tangere (1539), Darmstadt Museum; Triptych with Baptism of Christ, Frankfort Museum; Great Altar in 11 Panels (1511–16), Baptism of Christ, Annunciation, Freiburg Cathedral; Margrave Christoph of Baden, Margrave's Family Adoring Madonna, four panels with Martyrdom of the Ten Thousand, Constantine and Helen Testing the Cross, Four Saints, Kunsthalle, Carlsruhe; Palatine Philipp (1517), Old Pinakothek, Munich; Margrave Christoph of Baden (1515), Allegorical Figure, Schleissheim Gallery; Wisdom at the Abyss (1525?), formerly in Landauer Brüderhaus, Nuremberg; Martyrdom of St. Dorothea, Prague Gallery;

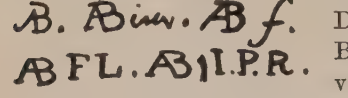
Bust Portrait of Young Man (1515), Vienna Museum; Holy Family, Academy, ib.; The Ages of Man in Six Female Figures, Madonna (1530), Liechtenstein Gallery, ib.; Adam and Eve (attributed to Cranach), Schönborn Gallery, ib.; Adam and Eve (1507, copies after Dürer's in Madrid Museum), Palazzo Pitti, Florence; Male Portrait (1539?), Hampton Court Gallery; Age and Youth (?, attributed to Antonello da Messina), Royal Institution, Liverpool.—Allgem. d. Biog., ii. 17; Ch. Blanc, École allemande; Keane, Early Masters, 192; Meyer, Künst. Lex., ii. 617; Woltmann, D. Kunst im Elsass, 278; W. & W., ii. 440; Zeitschr. f. b. K., i. 257, 283; viii. 321.



BALEN, HENDRIK VAN, born in Antwerp in 1575, died there, July 17, 1632. Flemish school; history painter, pupil of Adam van Noort; studied for some years in Italy; afterwards influenced by Rubens, and even by Van Dyck, his pupil, who painted his portrait. Member of St. Luke's Guild in 1593, and dean of it in 1609–10. His ecclesiastical subjects are less satisfactory than his mythological, to which Jan Brueghel supplied landscape backgrounds. Cold in feeling, mannered in attitudes, glassy in colouring; in nude figures pleasing, and in melting style of execution very finished. Works: Banquet of the Gods, Louvre; Concert of Angels, St. John Preaching, Holy Trinity, Antwerp Museum; Holy Family, Cathedral, ib.; Trinity, Christ on the Cross, Adoration of the Shepherds, Flight into Egypt, Resurrection, portraits of himself and wife, St. James's, ib.; Fecundity, Brussels Museum; The Seasons' Offering to Cybele, Naiads filling Horn of Plenty, Gods of Olympus, National Museum, Amsterdam; Diana and Actæon (landscape by Brueghel), Cassel Gallery; Gathering of Manna, Moses Striking the Rock, Brunswick Gallery; Smithy of Vulcan (landscape by Brueghel), Berlin Museum; St. Jerome, Banquet of the Gods, Bacchanal, Diana Resting after the Chase, Four Seasons (landscapes in last seven by Brueghel), Nymphs loading Mules with Game (animals by Snyder), Pinakothek, Munich; Diana and Nymphs (landscape by Brueghel), Wedding Feast of Bacchus and Ariadne, do. of Peleus and Thetis, Diana and Actæon, Dresden Gallery; Assumption, Rape of Europa, Vienna Museum; Holy Family, Madonna, Hermitage, St. Petersburg; Marriage of the Virgin, Uffizi, Florence. His son and pupil, Jan (1611–54), painted history and landscapes; went early to Italy, where he studied the works of Albani, returned to Antwerp in 1642, and was influenced by Rubens. Works: Trinity, St. James's, Antwerp; Garden of Love (copy after Rubens's in Madrid Museum), Holy Family, Vienna Museum.—Biog. nat. de Belgique, i. 665, 668; Ch. Blanc, École flamande; Branden, 478; Meyer, Künst. Lex., ii. 642; Michiels, vii. 253; Revue d'hist. et d'archéol., i. 108; Riegel, Beiträge, ii. 55; Rooses (Reber), 152.

BALESTRA, ANTONIO, born at Verona, in 1666, died there, April 21, 1740. Venetian school; pupil of Giovanni Zeffio, then of Antonio Bellucci, and afterward, at Rome, of Carlo Maratti. Lived long at Venice and at Verona, where he executed many works. He was a clever engraver and a reputable painter, and his pictures are held in considerable estimation. Examples of his work are found in Verona in the Duomo, S. Zeno Maggiore, S. Bernardino, S. Niccolò, S. Sebastiano, S. M. in Organo, S. M. del Paradiso, and S. Tommaso Cantuariense; and in Venice in

S. Zaccaria, S. Geminiano, S. Cassiano, S. Eustachio, S. Pantaleone, S. Marziale, and S. M. Mater Domini.—Ch. Blanc, École vénitienne; Seguier, 9; Meyer, Künst. Lex., ii. 644.



BALFOURIER, ADOLPHE PAUL ÉMILE, born at Montmorency, Aug. 11, 1816. Landscape painter, pupil of Rémond. Medals: 3d class, 1844; 2d class, 1846. Has often engraved for l'Artiste. Works: Lake Lugano, near Tivoli, Valley of the Cevara (1846); Mazeppa, Study of Majorca; Lake Némi; St. Peter's Wells at Hyères (1863); Pine Woods near Sea (1864); Pond of Cotaria (1865); Ruins of a Convent (1866); Mouth of the Gapeau (1867); Fountain in Majorca (1869); Environs of Valencia (1874); Oil Press (1875).

BALLAVOINE, JULES FRÉDÉRIC, born in Paris, contemporary. History and genre painter, pupil of Pils. Medal: 3d class, 1880. Works: Interrupted Séance (1880); Surprise, Water-colour Painters (1882); Flower Market, Little Bohemienne (1883); Paris Bargeman, Before the Rehearsal (1884); Among the Rocks (1885).

BALLENBERGER, KARL, born at Anspach, Germany, July 24, 1801, died in Frankfort, Sept. 21, 1860. History painter, pupil of the Munich Academy under Friedr. Hoffstadt, with whom he went to Frankfort in 1833, and of the Städel Institute under Philipp Veit. A mediævalist in spirit, he painted according to the traditions of the early German masters. Works: Portraits of Conrad I., Louis of Bavaria, Günther of Schwarzburg, and Ruprecht of the Palatinate, Kaiser Saal, Frankfort; Scenes from Niebelungen, Scenes from Life of St. Elizabeth, Scenes from Life of the Virgin, Nuremberg Merchants before Emperor Maximilian in Augsburg, Henry the Lion at Erfurt in 1181; Götz von Berlichingen among Gipsies, Scenes from Goethe's Faust, Spindler's Jew, Fouqué's Magic Ring, Funeral of Frauenlob.—Allgem. d. Biogr., ii. 21; Meyer, Künst. Lex., ii. 651.

BALLING, OLE PETER HANSEN, born at Christiania, Norway, April 23, 1823. History and portrait painter, pupil of one Jacob Wunderlich, and of the Berlin Academy; visited Copenhagen in 1846, Paris in 1854, and New York in 1856. At the outbreak of the Civil War, he joined the 1st N. Y. Volunteer Regiment as captain of a Scandinavian company, and afterwards commanded the 145th Regiment as lieutenant-colonel. In 1863 he resigned and devoted himself again to art. In America he painted mostly portraits. Works: Portrait of Gen. John Sedgwick, West Point Academy; do. of Admiral Farragut, Annapolis Academy; do. of Gen. Geo. H. Thomas, and Gen. Reynolds, Union League, Philadelphia; Group of 27 Generals on horseback, Agricultural Building, Washington. — Meyer, Künst. Lex., ii. 653.

BALMER, JOSEF A., born at Abtwyl, Switzerland, Nov. 27, 1828. History painter, pupil in Lucerne of Anton Butler, then, from 1852, of the Düsseldorf Academy, under Mücke and Schadow, and later in Carlsruhe under Des Coudres and Canon. Has painted many cheap altarpieces for Catholic churches in Baden and Switzerland. Works: Death of St. Joseph, Cycle for Tell's chapel, Fluellen; wall paintings and altarpieces, at Küsnacht, Mühlau, Oos, Baldegg, Nottwill, Appenzell, and Meierskappel.—Meyer, Künst. Lex., ii. 654; Müller, 24.

BALSGAARD, CARL VILHELM, born in Copenhagen, Denmark, Dec. 29, 1812. Flower painter, pupil of Copenhagen Academy, where he at first studied history and portrait painting; visited Berlin, Dresden, Düsseldorf, and Paris in 1855, and Italy in 1872–73. Member of Copenhagen Academy in 1858; title of professor in 1867. Works: Two pictures (1858), Copenhagen Gallery, two in Moltke Collection, ib.; Fruitpiece (1856), Kunsthalle, Hamburg.—Weilbach, 42.

BALTASAR, CARLOS, Don, eldest son of Philip IV., *Velasquez*, Grosvenor House,

London; canvas, H. 4 ft. 9 in. × 6 ft. 11 in. About twelve years old, costume enriched with silver and gold, crimson scarf and plumed black hat, mounted on a prancing pony, in court of the palace, attended by several officers, among whom is Oliváres; King and Queen Isabel seen at a balcony. Probably painted about 1641; from Welbore Ellis Agar Collection.—Palomino, iii. 332; Stirling, ii. 630; Curtis, 56.

By *Velasquez*, Henry G. Marquand, New York; canvas, H. 1 ft. 8 in. × 1 ft. 3 in. Bust, about ten years old, black velvet dress embroidered; repetition of same picture in Vienna Museum. H. Baillie sale (1868), £194 5s., to Bale; Charles Sackville Bale sale (1881), £871; sold to Mr. Marquand for £2000.—Curtis, 59, 384.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 3 in. × 3 ft. 7 in. Six years old, full length, in hunting dress, standing beside a tree, holding in right hand a gun; on each side, a dog; background, landscape and mountains. Painted in 1635. Etched by E. Lemus; C. Alabern; lithographed by A. Blanco; E. C. Cos.—Curtis, 57; Gaz. des B. Arts (1881); Madrazo, 616.

By *Velasquez*, Madrid Museum; canvas, H. 6 ft. 11 in. × 5 ft. 8 in. About six years old, galloping on a chestnut horse; he wears a plumed hat, armour, and a crimson scarf which floats behind, and holds a baton in his right hand; landscape background. Painted about 1635, second manner. Old copy in Dulwich Gallery; another in Hermitage, St. Petersburg. Etched by F. Goya; Milius; J. Burnet. — Ch. Blanc, École espagnole; Art Journal (1852), 563; Curtis, 55; Madrazo, 610.

By *Velasquez*, Vienna Museum; canvas, H. 4 ft. × 3 ft. 2 in. Full length, standing, about ten years old, in black velvet dress and scarf across breast, with left hand on sword, right on a chair. Painted about 1639. Engraved by B. Moncornet; P. de Jode. Henry G. Marquand's picture is a repetition (bust only) of this.—Curtis, 58.

By *Velasquez*, Sir Richard Wallace, Bart., London; canvas, H. 3 ft. × 2 ft. 3 in. Full length, standing; dress, black velvet slashed, adorned with lace; behind, a chest covered with crimson velvet adorned with gold. From sale of Wm. Wells, of Redleaf (1848), to Marquis of Hertford for £672 10s.—Stirling, ii. 633; Curtis, 57.

By *Velasquez*, Sir Richard Wallace, Bart., London; canvas, H. 3 ft. 10 in. × 3 ft. 1 in. About three years old, in a grey silk frock, standing, his left hand on his sword, attached to a violet scarf, and in his right a general's baton, which he uses as a walking-stick; plumed hat on a cushion; dark curtain in background. From Standish sale (1853), at £1680; one of the most important pictures in Standish Collection.—Athenæum (1853), 710; Art Journal (1852); Curtis, 56.

By *Velasquez*, Sir Richard Wallace, Bart., London; canvas, H. 4 ft. 3 in. × 3 ft. 4 in. About four years old, black and white dress with crimson scarf, on a black horse, attended by a cavalier and other persons, among whom is a dwarf. Purchased in Spain about 1827 for Samuel Rogers; sold at his sale (1856) for £1270 10s.—Stirling, ii. 630; Cunningham, Life of Wilkie, ii. 469; Curtis, 56.

BALTHAZAR, CASIMIR VICTOR ALEXANDRE DE, born at Hayange (Moselle) in 1809, died in Paris, April 4, 1875. Genre and portrait painter, pupil of Paul Delaroche. Medals: 3d class, 1837; 2d class, 1838; 1st class, 1840. Works: Lara and Kaled (1837); Götz von Berlichingen (1837); Philip VI. after Battle of Crécy (1838); Joan of Arc's Vision, Joan of Arc in Prison (1840); Death of Lara (1842); Clovis's Baptism (1845); Trumpeter Escoffier's Devotion (1846); Christ and the Samaritan Woman (1855); Beside the Fountain (1859). Many portraits.—Larousse.

BALZE, (JEAN ANTOINE) RAYMOND, born in Rome, May 4, 1818. History painter, pupil of Ingres; brother of J. E. P. Balze, and co-worker, in copying pictures of the Italian masters. Since 1849 has exhib-

ited pictures of his own in the Salon. Legion of Honour, 1873. Works: Saint Cecilia, Christ Calming the Tempest (1849), bought by State; Apotheosis of St. Louis (1855), bought by State.—Meyer, Künst. Lex., ii. 661.

BALZE, (JEAN ÉTIENNE) PAUL, born in Rome, Aug. 25, 1815, died in Paris, March 26, 1884. History painter, pupil of Ingres, for whom he and his brother Raymond copied in Italy the most important works of Raphael. In 1861 he invented a new process of painting on glazed tiles. Medal, 1863; Legion of Honour, 1873. A copyist, with little originality. Among his own works are: Stoning of St. Stephen (1861); Coronation of the Virgin, St. Symphorien, Versailles; Vision of Ezekiel (1864); fresco paintings in court of École des Beaux Arts, Paris; Combat between Fitz-James and Roderick Dhu; paintings in the churches of St. Roch and La Trinité.—Meyer, Künst. Lex., ii. 660.

BAMBERGER, FRITZ, born in Würzburg, Oct. 17, 1814, died in Neuenhain, near Frankfort, Aug. 13, 1873. Landscape painter, pupil in 1828 of Berlin Academy, then of the marine painter Krause, and in Cassel under Primavesi. Went to Munich in 1831; visited Normandy in 1845, England, France, and Spain in 1851, and Spain in 1858 and 1868. Works: Battlefield of Hastings, Views of Gibraltar, Algesiras, and Granada. A series of his paintings in Schack Gallery, Munich.—Allgem. d. Biogr., ii. 38; Meyer, Künst. Lex., ii. 665; Kunst-Chronik, ix. 41.

BAMBINI, NICOLÒ, Cavaliere, born in Venice in 1651, died there in 1736. Venetian school; pupil of Mazzoni, and in Rome of Maratti. After his return to Venice principally imitated Liberi, who was then the fashion. Works: Fulvia's Revenge, Cassel Gallery; Achilles, Royal Palace, Potsdam.—Meyer, Künst. Lex., ii. 666; Zanetti, Pitt. Venez., 431.

BAMBOCCIATE. See *Cerquozzi.*

BAMBOCCIO. See *Laar.*

BANNISTER, E. M., born at St. Andrews, New Brunswick, in 1833. Landscape painter; studied at the Lowell Institute and under Dr. Rimmer in Boston, painting many years in that city. His Under the Oaks received a medal at Philadelphia, 1876. Studio in Providence. Works: Storm (1879).

BANQUET OF THE CIVIC GUARD, B. van der *Helst*, National Museum, Amsterdam; represents a company of trained bands, twenty-five figures, life-size, full-length. The Spanish Ambassador is shaking hands with one of the principal figures. Sir J. Reynolds says: "This is, perhaps, the first picture of portraits in the world."—Beechey, Reynolds' Works, ii. 197.

BARABÁS, NICOLAUS, born at Márkosfalva, Transylvania, Feb. 22, 1810. Portrait painter, pupil of Vienna Academy, and of Markó; travelled then in Moldau and Wallachia and visited Rome. In 1837 he became member of the Pesth Academy, and since 1842 has travelled all over Europe. Is noted for his ideal female figures; has painted more recently several historical and genre scenes. Works: Portraits of Palatines Joseph and Stephen, Baron Vesselényi, Bishop Pyrker, Gen. Görgei, Gen. Klapka.—Brockhaus, ii. 464; Wurzbach, i. 147.

BARABINO, NICCOLÓ, born at Pier d'Arena, near Genoa, Italy, in 1833. History painter; studied in Florence, where he won reputation with his first picture, Consolatrix Afflictorum, painted, 1859, for the hospital at Savona. His principal work is the Death of Pope Boniface VIII.—Müller, 25.

BARBALONGA, JUAN DE. See *Vermeyen.*

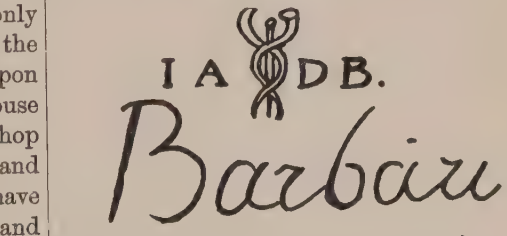
BARBARA, ST., *Palma* Vecchio, S. M. Formosa, Venice; altarpiece in six panels. St. Barbara standing with her palm and crown on a pedestal flanked by two pieces of cannon, on central panel; SS. Anthony, Sebastian, Dominic, and John Baptist on sides; the Virgin bending over the dead body of Christ, on the pinnacle. Painted for altar

of the Bombardieri, St. Barbara being the patroness of the Venetian artillerists.—C. & C., N. Italy, ii. 465; Rio, iv. 169.

BARBARELLI, GIORGIO. See *Giorgione.*

BARBARI (Barbaris), JACOPO DE', born in Venice between 1440 and 1450, died before 1516. Venetian school. Probably identical with Jacomo Barberino Veneziano, who is said to have gone to Germany and to Burgundy and there adopted the art of those countries. Ephrussi thinks that Jacopo went to Nuremberg before 1494, and learned the technics of engraving there from Wohlgemuth. He was formerly known only as an engraver, and called the Master of the Caduceus from the mark which he used upon his plates. He was the colleague of Mabuse in the service of John of Burgundy, Bishop of Utrecht, and excelled as a painter and engraver. Supposed also by some to have been identical with Jacometto of Venice and with Jacob Walch, alluded to in Dürer's correspondence as an artist who had given him valuable hints in his youth. His signature is on a panel of 1504 in the Augsburg Gallery, and on a head of Christ in the Weimar Museum. Other works: Christ Blessing, St. Catherine, St. Barbara, Galatea (attributed to Botticelli), Dresden Gallery; Madonna and Saints, Berlin Museum; Portrait of Young Man, Vienna Museum; do., Bergamo Gallery.—C. & C., N. Italy, i. 229; Meyer, Künst. Lex., ii. 706; Thausing, Dürer, 216; Gaz. des B. Arts (1861), xi. 311, 445; (1873), viii. 223; (1876), viii. 363; Notizia d'opere di Disegno, pub. de D. I. Morelli (Bassano, 1800), 77, 221; Lermolieff, 57, 168; Zeitschr. f. b. K., xii. 339.

Banquet of the Civic Guard, B. van der Helst, National Museum, Amsterdam



BARBARI (Barbaris), NICCOLÒ DE', beginning of 16th century. Venetian school; of northern education, and probably a co-

labourer in Venice with Marziale. His name appears on a picture of the Woman taken in Adultery, in the Palazzo Alvise Mocenigo, Venice, which for hardness of colour, repulsiveness of faces, and stiffness of drapery, has hardly its equal. It shows a painter of the school of Gio. Bellini under strong northern influence.—C. & C., N. Italy, i. 228; Meyer, Künst. Lex., ii. 716; Gaz. des B. Arts, 1st Series, xi. 312, 445; Burckhardt, 602.

BARBAROJA. See *Pernia.*

BARBAROSSA. See *Frederick* Barbarossa.

BARBATELLI, BERNARDINO. See *Poccetti.*

BARBERIGO, MARCO, portrait of Doge, *Titian*, Palazzo Giustiniani, Padua; canvas, H. 3 ft. 2 in. × 4 ft. 6 in. Painted about 1508; sold in 1581 by Pomponio Vecelli to Cristoforo Barberigo.—C. & C., Titian, i. 114; Selvatico, Di Alcuni Abbozzi di Tiziano (Padua, 1875); Burckhardt, 715.

BARBIER, NICOLAS ALEXANDRE, born in Paris, Oct. 18, 1789, died at Sceaux, Feb. 4, 1864. Genre and landscape painter, pupil of Xavier Leprince. Medals: 3d class, 1839; 2d class, 1842; L. of Honour, 1842. Works: Castle of Muette (1824); Environs of Meulan, Village Sacristy (1832); Refectory of Convent (1833); Rural Household in a Ruin of the 11th Century (1839); Banks of Seine, View in Bourbonnais (1842); Château de Chantilly (1846); Te Deum in St. Étienne du Mont in 1721 (1848); Valley of Fontenay, Environs of Bagneux (1850); Hamlet of Brézolles (1851); Meeting of Dominican Monks, Fontenay-aux-Roses (1857); Burgundy Canal (1859); Road to Sceaux (1861).

BARBIERI, GIOVANNI FRANCESCO. See *Guercino.*

BARCLAY, EDGAR, contemporary. British landscape and figure painter; pictures relate to Moorish, Italian, and English popular life. Exhibits at Royal Academy and Grosvenor Gallery. Works: Annunciation to the Shepherds (1877); Moorish Villa, Olive Harvest in Algeria, Bay of Algiers, Vesuvius from above Pompeii (1878); Olive Gathering, By the Severn, Mosque at Algiers (1879); Almond Blossoms, Grounds of Moorish Villa, Kabyle Woodcutter, Fortune-Telling at Algiers (1880); Thililit—Algeria, Sunset in the Jurjura—Algeria, Evening Prayers—Algeria (1881); Going to the Fountain, Passing Glances, Squirrels' Playground, Autumn Berries (1882); Somersetshire Flood, On Sedgmoor, Needless Alarm, Among the Bluebells, Bird Nesting (1883); Sporting with Leaves (1884); Hush! (1885).—Meyer, Künst. Lex., iii. 12.

BARDON, M. F. See *Dandré*-Bardon.

BAREND VAN BRUSSEL. See *Orley*, Bernard.

BARENTSZ (Barent, Barendsen, Bernart), DIRK, born in Amsterdam in 1534, died there in 1592. Dutch school; history and portrait painter, son and pupil of Dooven Barentsz, (flourished first half of 16th century), then studied several years in Venice under Titian, who evinced especial fondness for him; visited France and returned to Amsterdam about 1562. Of his mythological and biblical paintings, much commended by K.van Mander, none have been handed down to us. Works: Two Archery Pieces (one dated 1562), Doelenstuk with numerous portraits, Portrait of Duke of Alva, National Museum, Amsterdam; Male Bust-portrait, Vienna Museum; do., Liechtenstein Gallery, ib.—Meyer, Künst. Lex., iii. 15.

BARGUE, CHARLES, born in Paris, died there in 1883. Genre painter, pupil of Gérôme; did not send any pictures to the Salon. Began as a lithographer, and was awarded medals for lithography in 1867 and 1868. His few pictures are noted for excellence of colour and technical execution. Works: Playing on the Flute (Pillet sale, 1881, 30,000 fr.); Bashi-Bazouk (Miss C. L. Wolfe, New York); Algerian Guard, Artist and his Model, The Almée, Playing Chess on the Terrace, his last work (W. H. Vanderbilt, New York).

BARILLOT, LÉON, born at Montigny-lez-Metz, Lorraine; contemporary. Landscape and animal painter; pupil of Cathelineaux and of Bonnat. Medals: 3d class, 1880; 2d

class, 1884. Works: Lakes of St. Paul-de-Varax (1880); Gust of Wind on Borders of La Manche, Noirand and his Mother (1883); La barrière, The Favourite (1884); Autumn, At the Top of the Heath of St. Sauveur-le-Vicomte (1885).

BARKER, THOMAS (called Barker of Bath), born near Pontepool, Monmouthshire, England, in 1769, died at Bath, Dec. 11, 1847. Son and pupil of Benjamin Barker (died 1793), animal painter; studied, 1790–93, in Rome, and exhibited three Italian landscapes in 1796. Painted chiefly rustic subjects, but his best work is a large fresco in his house at Bath, Inroad of the Turks upon Scio in 1822. His Woodman, Old Tom, The Gypsy, and other rustic groups, were very popular. Woodman and Dog in a Storm, National Gallery, London. His brother Benjamin (1776–1838) was an animal painter of some merit.—Redgrave; Art Union, 1848; Cat. Nat. Gal.

BARKER, THOMAS JONES, born at Bath, England, in 1815, died March 28, 1882. Battle and portrait painter, son and pupil of Thomas Barker, landscape painter, and student in 1834 in Paris of Horace Vernet; was a frequent exhibitor at the Salon from 1835 to 1845, and painted several pictures for Louis Philippe, notably The Death of Louis XIV., destroyed at Palais Royal in 1848. Returned about 1845 to England, where he exhibited many pictures at the Royal Academy. Works: The Troubadour (1849); News of Flodden (1850); Incident in Life of William Rufus, Meeting of Wellington and Blucher (1851); Allied Generals before Sebastopol, Relief of Lucknow, Napoleon after the Battle of Bassano, Wellington Crossing the Pyrenees, Dawn of Victory—Lord Clyde (1862); Horse Race at Rome (1865); Studio of Salvator Rosa (1865); A Moss-Trooper, Dean Swift and Stella (1869); The Melée—Charge of Cuirassiers and Chasseurs (1872); Riderless War Horses after Sedan (1873); Balaklava (1874); Return through the Valley of Death (1876).—Meyer, Künst. Lex., iii. 22; Art Journal (1858), 126; (1860), 183; (1861), 253; (1867), 158.

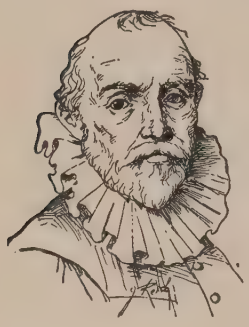
BARLOW, FRANCIS, born in Lincolnshire, England, in 1626, died in London in 1702. Animal painter, pupil of Wm. Sheppard, portrait painter. Began by painting portraits, but afterwards won reputation as an animal painter, engraver, and etcher.—Redgrave; Meyer, Künst. Lex., iii. 23.

BARNA (Berna), of Siena, latter half of 14th century, died in 1381 (?). No traces remain of the frescos which, according to Vasari, he painted in S. Margarita of Cortona and S. Agostino of Siena. In 1369 he went to Arezzo and executed many frescos, one of which still exists in the Vescovado, though much injured. The cathedral at S. Gimignano contains the injured relics, remains of a long series of frescos representing scenes from the New Testament, begun by Barna and finished after his death by Giovanni d'Asciano. In composition Barna appears to be a continuator of Duccio, while in type he follows the lead of Ugolino and Simone di Martino. His colour is an exaggeration of that of Simone, his drawing is minute, ornamentation copious, and treatment flat. Vasari says he was killed by a fall from a scaffolding at S. Gimignano.—C. & C., Italy, ii. 107; Meyer, Künst. Lex., iii. 24; Vasari, ed. Mil., i. 647; Gaz. des B. Arts (1859), ii. 170; Milanesi, Siena, 168.

BARNABA DA MODENA (Barnabas de Mutina), latter half of 14th century. Bolognese school. Contemporary of Tommaso da Modena, but superior to him; he also surpassed the Bolognese and Pisans of his time, and approached the better Sienese painters. His Madonnas, a favourite subject, have an affectation of grace, regular forms and proportions, pouting lips, and long-fingered and coarse-jointed hands. The earliest extant work by him, a Madonna in the Städel Gallery, Frankfort, dated 1367, well illustrates his style. Another Madonna, dated 1369, is in the Berlin Museum, and a

Coronation of the Virgin, dated 1374, is in the possession of Lord Wensleydale, England. Other examples are in S. Francesco, Pisa, and in the Modena Gallery.—C. & C., Italy, ii. 220; Meyer, Künst. Lex., iii. 25; Vasari, ed. Le Mon., ii. 93.

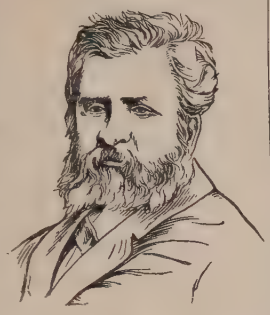
BAROCCI (Baroccio), FEDERIGO, called also Fiori da Urbino, born at Urbino in 1528, died there, Sept. 31, 1612. Roman school; son and pupil of Ambrogio Barocci; afterward studied under Francesco Menzocchi and Battista Franco at Urbino. In 1548 went to Rome and both studied and copied works of Raphael four years. On return to Urbino painted a St. Margaret and other works which gave him a great reputation. In 1560 he was invited to Rome by Pius IV., and painted in the Vatican with Federigo Zucchero. While thus engaged he was poisoned by his rivals, and so injured that he was never after able to work more than two hours a day. The remainder of his life was chiefly spent at Urbino. Barocci's style resembles that of Correggio, whose works he studied. He was a decided mannerist, able in design, but inferior as a colourist. Among his easel pictures are: Crucifixion, Duomo, Genoa; Descent from Cross (1569), Duomo, Perugia; *Madonna* del Popolo, Christ and Magdalen, Portrait of Duke of Urbino, Uffizi, Florence; Madonna di S. Girolamo (copy of Correggio), Pitti, Florence; Martyrdom of S. Vitale (1583), Brera, Milan; Annunciation, Ecstacy of St. Michelina, Vatican; Noli me tangere, Palazzo Corsini, Rome; *Circumcision* (1580), Madonna in Glory, Louvre; Madonna and Saints, Dresden Gallery; *Madonna* della Gatta, National Gallery, London; two Holy Families and Portrait of a Man, Hermitage, St. Petersburg. —Meyer, Künst. Lex., iii. 27; Vasari, ed. Mil., vii. 91; Burckhardt, 759; Ch. Blanc, École ombrienne.



BARON, HENRI (CHARLES ANTOINE), born at Besançon, in June, 1816. Genre painter, pupil of Gigoux, made his debut in the Salon in 1840, then visited Italy. Medals: 3d class, 1847, 1855, 1867; 2d class, 1848; L. of Honour, 1859. Works: Sculptor's Studio (1840); Giorgione Painting Gaston de Foix (1844); Andrea del Sarto Painting Madonna del Sacco, Summer Evening (1847); Child Sold by Pirates, Spring in Tuscany (1848); Touch and Hearing, Vintage in the Romagna (1855), Luxembourg Museum; Harlequinade (1857); Painters' Festival at Italian Tavern (1859); Archery in Tuscany (1864); St. Luke's Festival in Venice (1867); The Skaters (1870); His Eminence at his Nephews', Bowlers (1874); Street Corner at Catania (1876); Bébé (1878); Fair Naturalist (Mrs. Paran Stevens, New York); Archer's Rest (C. H. Wolff, Philadelphia); Wine and Mirth (C. P. Huntington, New York); Wild Flowers (J. Hoey, New York).—Larousse, ii. 249; Meyer, Künst. Lex., iii. 32; Müller, 26.

BARRET, GEORGE, born in Dublin, Ireland, in 1732 (1728?), died at Westbourne Green, near London, May 29, 1784. Landscape painter, son of a draper and apprenticed to a stay-maker, but learned to colour prints and became drawing master at the West drawing school in Dublin. Went in 1761 to London, where he became a successful landscape painter, earning, it is said, £2000 yearly. Became master painter to Chelsea Hospital, but died bankrupt and left his family dependent on the Royal Academy, of which he was one of the foundation members. His best works are in the Portland and Buccleugh Collections. His son George (1774–1842) was a water-colour painter, and one of the foundation members of the Water-Colour Society.—F. de Conches, 183; Redgrave; Meyer, Künst. Lex., iii. 40; Sandby, i. 100.

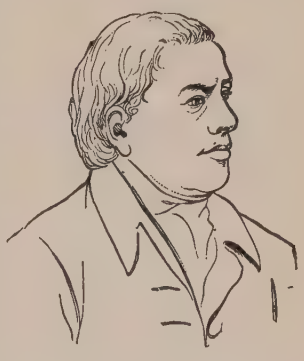
BARRIAS, FÉLIX JOSEPH, born in Paris, Sept. 13, 1822. History painter, pupil of Léon Cogniet in 1836, obtained the grand prix de Rome in 1844, for his picture of Cincinnatus receiving the Deputies of the Senate. First exhibited at the Salon in 1847. Painted frescos in S. Eustache, La Trinité, in the Grand Hotel du Louvre, and other public buildings. Medals: 3d class, 1847; 1st class, 1851; 2d class, 1855; L. of Honour, 1859. Works: Roman Spinning Girl, Sappho (1847); The *Exiles* of Tiberius (1858), Luxembourg Museum; Dante Alighieri (1853), Tarbes Museum; Michelangelo in the Sistine Chapel, Pilgrims to the Jubilee in 1300, Laval Museum; Landing of French Troops in the Crimea, Versailles Museum; Gauls Insulted by Romans, Autun Museum; Death of Socrates, Electra at her Father's Tomb (1873); Conspiracy in Venice in 1530; Titian Painting a Venus; La Picardie (allegorical composition), Amiens Museum; Olympian Gods, Allegory of Music, New Opera, Paris; Sea Bath en famille at Dinard (1883); Charity at Venice, She was an Andalusian and a Countess (1884); Death of Chopin (1885).—Meyer, Künst. Lex., iii. 41; Müller, 27.



BARROSO, MIGUEL, born at Consuegra in 1538, died at the Escorial, Sept. 29, 1590. Spanish school; pupil of Becerra, became painter to the king in 1589, and executed frescos in the chief cloister of the Escorial.—Stirling, i. 250; Meyer, Künst. Lex., iii. 45.

BARRY, FRANÇOIS BERNARD, born in Marseilles, May 3, 1813. Landscape and marine painter, pupil of Aubert and Th. Gudin. His marine paintings are particularly good. Medals: 3d class, 1840; 2d class, 1843. Works: A Fog, Fishing Boats (1840); Leaving the Harbour of Marseilles, Tunny-Fishing (1843); Arrival of the Queen at Tréport (1845); After the Storm, Ships Becalmed (1849); New Parliament House in London, Entrance to Marseilles (1855); Reception of Cardinal Latrizzi in Marseilles (1857); Napoleon III. receiving Queen Victoria at Cherbourg (1859), Marseilles Museum; Arrival of the Waters of the Mediterranean at Lake Timsah (1863), Suez Company; View at Birket-el-Sab (1863), Prince Halim; Ruins of Karnak, First Cataract of the Nile (1864); Tombs of the Caliphs at Cairo (1867); Moon-Rise at Sea, View at Birket-el-Essabé (1868); Constantinople, Entrance to Marseilles (1869); Ajaccio, Tarmouch (1870); Alexandria (1874); Pirate fleeing from a Cruiser, Entrance to the Bosphorus, Inside the Harbour of Constantinople (1875); Ironclads at Toulon (1876); Bark in Distress, St. Petersburg in Evening (1880); Review of Fleet at Cherbourg (1881); Capture of Sfax (1882).—Larousse, ii. 272.

BARRY, JAMES, born in Cork, Ireland, Oct. 11, 1741, died in London, Feb. 22, 1806. Studied in Dublin under Robert West; went in 1765, by the aid of Edmund Burke, to Rome, where he remained five years. Though the pictures exhibited on his return met with but moderate success, he became an A. R. A. in 1772 and R. A. in 1773, and received in 1782 the appointment of professor of painting; but his lectures gave offence and he was removed and expelled. After this he lived in quasi retirement until his death. The defects of his education, his violent temper, lack of judgment, and the blind devotion to high art which led him to handle a class of subjects



whose adequate treatment demanded higher powers and much greater technical skill than he possessed, prevented Barry from attaining that measure of success to which his talents fairly entitled him. His picture of Venus (Society of Arts), Jupiter and Juno, and the Wounded Philoctetes, illustrate his ambitious weakness ; his Death of General Wolfe, who, together with all the dramatis personæ, is represented nude, proves the absurd extent of his faith in the academic style ; while his six pictures of the Civilization and Regeneration of Man, two of which are 42 feet in length, painted for the Society of Arts between 1777 and 1783, though remarkable for the inventive qualities displayed, attest his feebleness as a draughtsman and colourist. Among his other works are his own portrait in the National Portrait Gallery, and his Adam and Eve at S. Kensington.—Fryer, Works of J. Barry (London, 1809) ; F. de Conches, 283 ; Ch. Blanc, École anglaise ; Meyer, Künst. Lex., iii. 45 ; Sandby, ii. 182 ; Portfolio (1873), 150.

BARTH, FERDINAND, born at Partenkirchen, Bavaria, Nov. 11, 1842. History and genre painter, pupil in Nuremberg of Kreling, then of the Munich Academy under Piloty and Caspar Braun. He took part in the campaigns of 1866 and 1870, travelled through Germany, France, Italy, and Switzerland, and became professor at the Academy and at the Art School of Industry in Munich. Medals in Vienna and Munich. Works : Quarrelling Landsknechts, Dance of Death, Merchant of Venice, Torquato Tasso, Paganini in Prison (1883), Parsifal, Cupid at the Door.—Müller, 27.

BARTHEL, GUSTAV ADOLF, born in Brunswick, in 1819. Portrait painter, son and pupil of the engraver Friedrich Barthel (1785–1846), and pupil of Stieler and Kaulbach at Munich, and of Lessing at Düsseldorf. In 1852 he was appointed painter to the Duke, and in 1857 inspector of the Gallery in Brunswick. Works : Portraits of Dukes Ferdinand, Frederic William, Charles William, and William of Brunswick, Portrait of Princess Alexandrine of Hohenlohe. —Müller, 28.

BARTLETT, WILLIAM HENRY, born in London ; contemporary. Landscape painter, pupil in Paris of Bouguereau and of Tony Robert-Fleury. Exhibits at Royal Academy, Grosvenor Gallery, and Paris Salon. Works : Return from Seal-Hunt—Ireland (1881) ; On the Alert, Loading Corn —West Ireland, Ellestrin Bay—West Ireland (1882) ; Summer-Time—Lagoon of Chioggia near Venice, Netting Granchios—Chioggia (1883) ; Bad Wind for Fish (1884).

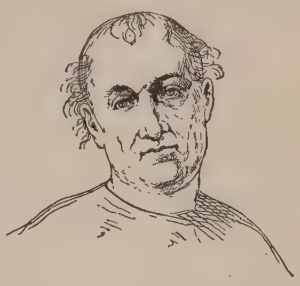
BARTOLI (di Bartolo), TADDEO, Sienese school, born in Siena in 1363, died there in 1422. Son of Bartolo di Mino, a barber ; early began a successful practice ; in 1389 was a member of the council on the works in the cathedral of Siena. In 1390 he painted for S. Paolo of Pisa the Virgin and Saints now in the Louvre, and in 1393 for Cattaneo Spinola and for S. Luca, Genoa, two altarpieces. An altarpiece of the Madonna and Saints was executed in 1395 for S. Francesco, Pisa, and this was followed by a series of frescos in the same church, among the best of which is the Apostle's Visit to the Virgin, a work of great spirit. The breadth and motion of drapery, the firm decision in the drawing, and the bold freedom of action in difficult positions are worthy of the 16th century. After completing his labours at Pisa, Taddeo returned to Siena, and painted several years in the cathedral. A few panels by him yet remain, but most of his frescos there are obliterated. He next painted some pictures for the Duomo of S. Gimignano, two of which are preserved in the Palazzo Communale. In 1403 he was at work in Perugia,

where he painted for S. Agostino a Descent of the Holy Spirit; for S. Francesco a Virgin and Child, now in the Perugia Academy; and for S. Domenico frescos of the life of S. Catherine, now obliterated. The next year he was again in Siena, where he laboured for several years in the Duomo and the Palazzo Pubblico. Taddeo stood at the head of the Sienese school, yet he did not cause it to progress nor exercise any improving influence upon his successors. Siena really gained less from him than from the Lorenzetti.—C. & C., Italy, ii. 156; Lübke, Gesch. ital. Mal., i. 178; Meyer, Künst. Lex., iii. 58; Vasari, ed. Mil., ii. 33; W. & W., i. 472.

BARTOLO DI FREDI, born about 1330, buried Jan. 26, 1409. Sienese school; sometimes called Bartolommeo di Manfredi. He was associated with Andrea Vanni in 1353, was registered in 1355 in the guild of Siena, and employed in 1361 in the Sala del Consiglio, Siena. From 1362 to 1366 he was at S. Gimignano, where he had previously (1356) decorated part of the parish church with scenes from the Old Testament. On his return to Siena he was employed with Jacomo di Mino in decorating the cathedral, and in 1372 he became a member of the government. Of his extant pictures a Descent from the Cross (dated 1382), in the Sacristy of S. Francesco of Montalcino, and an altarpiece, part in the sacristy and part in the Sienese Academy, show a mixture of the styles of Simone and Lorenzetti. Adoration of the Magi by him in the Academy; St. Peter, in the Louvre, Paris. Both drawing and colour are hard, and the latter is flat and red in the shadows. Gold is lavished on the accessories and ornaments.—C. & C., Italy, ii. 148; Meyer, Künst. Lex., iii. 61; Vasari, ed. Le Mon., ii. 218, N. 1; 219, N. 4; Baldinucci, i. 297; Gaz. des B. Arts (1870), ii. 29.

BARTOLOMMEO BOLGHARINI, or BOLOGHINI. See *Bulgarini*.

BARTOLOMMEO, Fra, born probably at Suffignano, near Florence, in 1475, died in Florence, Oct. 31, 1517. Real name Bartolommeo di Paolo di Jacopo del Fattorino; commonly called della Porta from the vicinity of his house to the gate of S. Pier Gattolino. Apprenticed when nine years old to Cosimo Roselli, with whom he remained until 1490, meanwhile studying the frescos of Masaccio and Filippino at the Carmine and the works of Perugino and Leonardo da Vinci. On leaving the studio of Rosselli, where Bartolommeo had formed what proved to be a life-long friendship with Mariotto *Albertinelli*, the two entered into a partnership which ceased in October, 1499, when Bartolommeo, under the influence of Savonarola, gave up painting. In obedience to Savonarola's command he had in 1497 burned his drawings from the nude, and in the following year, when the Convent of S. Marco was besieged, had vowed that if he survived he would join the Dominicans. This he did July 26, 1500, leaving his commenced fresco of the Last Judgment in the cemetery of S. M. Nuova to be finished by Albertinelli. Retiring into the convent of S. Marco, Fra Bartolommeo, as he was thenceforward called, renounced painting altogether until 1506, after which, with the assistance of Fra Paolino and Albertinelli (1508–1512), he painted a noble series of altarpieces and devotional pictures. In 1508 he went to Venice, in 1510 to Rome, and in 1512 and 1517 to Pian di Mugnone. With these exceptions he lived in Florence until his death. After Leonardo, to whom he was greatly indebted, Fra Bartolommeo may be considered the greatest painter of the Florentine school. None excelled him in dignity of style, none equalled him in the management of drapery, the harmonious use of colour, or in stateliness of composi-



tion. His altarpieces have that nobility of character which springs from the symmetry of their arrangement and the perfect balance of their parts. Their beauty is the beauty of repose, of self-contained though earnest expression, of harmony between attitude and action. Works before 1501: Portrait of *Savonarola* (1496), Sig. Rubieri, Florence; *Last* Judgment (1498–9), fresco in the little Museum of S. M. Nuova; Triptych (1500), Poldi Collection, Milan. Works after 1505: *Assumption* of the Virgin, Besançon Cathedral, France; Ecce Homo, *Descent* from Cross, St. *Mark*, *Christ* and Evangelists (1516), *Madonna* with Saints (1512), *Holy* Family, Palazzo Pitti, Florence; Isaiah, Job, Madonna and Patron Saints of Florence, Uffizi, Florence; Meeting of Christ and Apostles at Emmaus, Lunette (1507–8), S. Marco; altarpiece, *Madonna* with Saints (1509), S. Martino, Lucca; *God* the Father with Saints (1509), *Madonna* della Misericordia (1515), Lucca Gallery; *Madonna*, Hermitage, St. Petersburg; Marriage of St. *Catherine* (1511), *Annunciation* (1515), Louvre; The Virgin Mary Appearing to St. Bernard, Portrait of *Savonarola* as St. Peter Martyr, Christ Bearing his Cross, St. *Vincent*, Florence Academy; Paul and Peter, Quirinal, Rome; *Holy* Family, Palazzo Corsini; *Assumption* (1516), Museum, Naples; do., Museum, Berlin; *Holy* Family, Panshanger, England; *Madonna* del Cappuccino, Gallerie Abel, Paris; *Presentation* in Temple (1516), Vienna Museum.—C. & C., Italy, iii. 427; Vasari, ed. Mil., iv. 175, 212; Meyer, Künst. Lex., iii. 63; Rio, 479; Dohme, 2iii.; Burckhardt, 630; Marchesi, ii. 1.

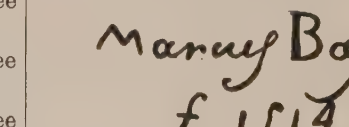
BARTOLOMMEO DELLA GATTA. See *Gatta.*

BARTOLOMMEO DI MANFREDI. See *Bartolo* di Fredi.

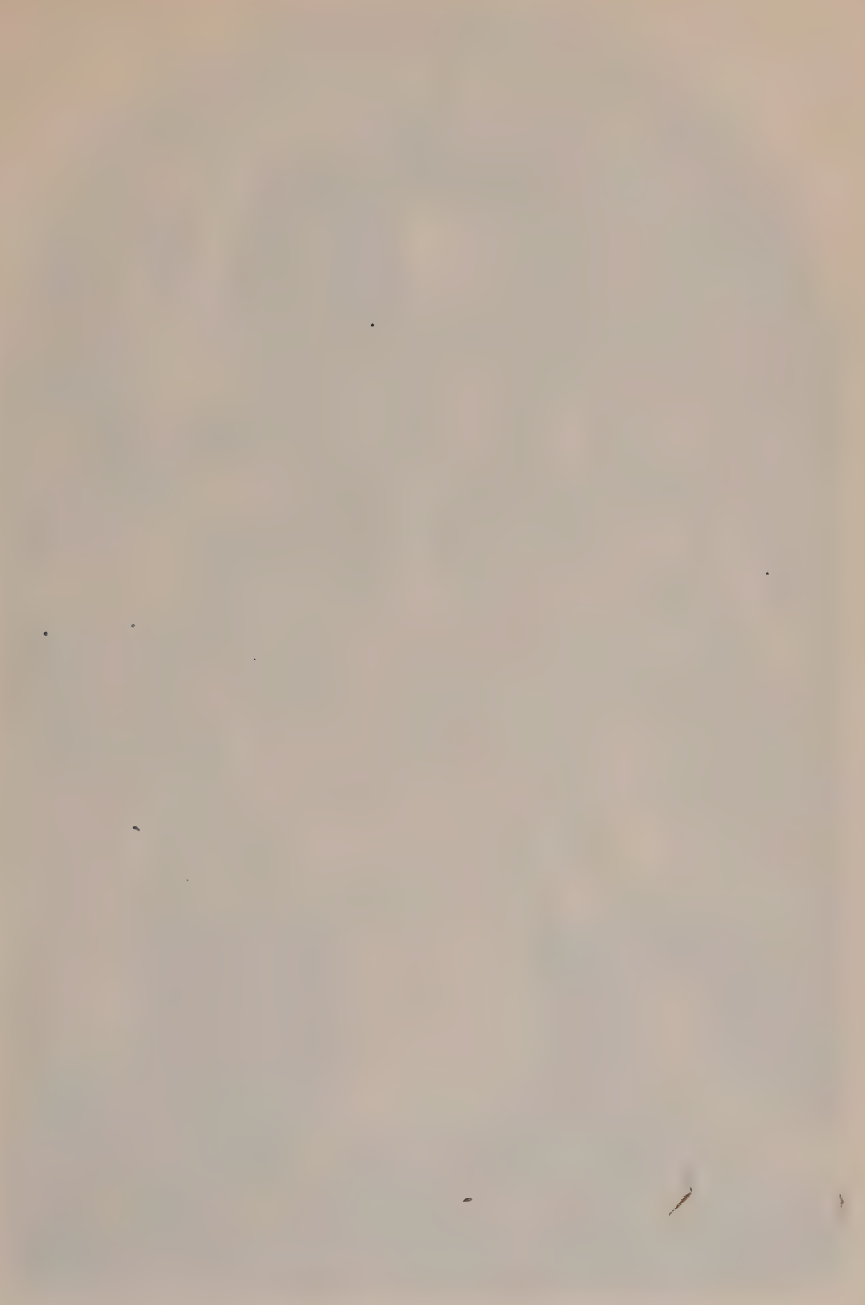
BARTOLOMMEO DA MURANO. See *Vivarini*, Bartolommeo.

BARZAGHI - CATTANEO, ANTONIO, born at Lugano, Ticino, in 1835. History, genre, and portrait painter; pupil of the Milan Academy, but took chiefly the Venetian masters for his models; painted at first portraits and genre scenes with small figures, and was gradually led to monumental and fresco painting, in which he has achieved his greatest success. Works: Beatrice Cenci (1861); Tasso, Basle Museum; Republicans in Florence Overthrowing Statues of the Medici, Diana of Poitiers (1870); Page (1873); Musing Girl (1873); Old and New Correspondence (1873); in fresco: Moses as Lawgiver, Sermon on the Mount (1874, Church at Horgen, Lake of Zürich).—Meyer, Künst. Lex., iii. 87; Müller, 29.

BASAITI, MARCO, born about 1450, died after 1520. Venetian school. Born in Venice of Greek parents, according to Vasari, but according to others a native of Friuli. He laboured in Venice between 1490 and 1520, and was probably a scholar and assistant of Luigi Vivarini, though he differed much from him. After the death of Luigi (1503), he finished his Apotheosis of St. *Ambrose* in the Frari, Venice, without improving it essentially. Later he was an assistant of Giovanni Bellini, whose peculiarities he adopted after 1510. Still later he imitated Palma, but without his richness of colour, and in 1520 Carpaccio. Charles Blanc calls him a worthy rival of Giovanni Bellini and of Carpaccio; but Crowe and Cavalcaselle think his work only a superficial imitation, without "the pure ring of the choicest metal." His pictures are in many galleries. Among his best are the Calling of the Apostles *James* and John (1510), *Christ* in the Garden (1510), Venice Academy; St. *George* and the Dragon (1520), in San Pietro di Castello, Venice; Assumption, S. Pietro Martire, Murano; Ma-



donna Adoring the Child, Museo Civico, Padua; Christ Crowned with Thorns, Rovigo Gallery; Calling of Apostles James and John



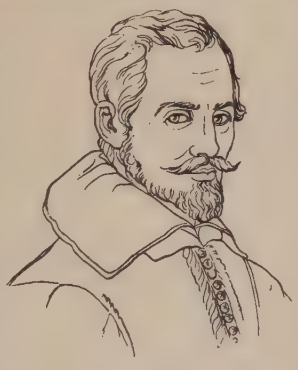
FRA BARTOLOMMEO
Altar-Piece

A Ω

(1515), Vienna Museum; Pietà, Altar in Four Panels, St. Sebastian, Berlin Museum; St. Jerome Reading, National Gallery, London. —C. & C., N. Italy, i. 259; Meyer, Künst. Lex., iii. 88; Ch. Blanc, École vénitienne; Vasari, ed. Mil., iii. 646; Lermolieff, 14, 399; Lübke, Gesch. ital. Mal., i. 550.

BASILETTI, LUIGI, born at Brescia, Italy, in 1780, died in 1860. History and landscape painter, pupil of Santo Cattaneo, then studied in Bologna and in Rome, where he painted Canova's portrait. Works: Guardian Angel with Boy, Duomo nuovo, Brescia; Death of the Niobeds, Temple of Sibyl at Tivoli, Isle of Ischia, and others, Tosi Gallery, ib.; Falls of Tivoli, Brera, Milan.—Fenaroli, Artisti Bresciani; Meyer, Künst. Lex., iii. 98.

BASSANO, FRANCESCO, born at Bassano in 1550, died in Venice, July 4, 1591. Venetian school; real name Francesco da Ponte; eldest son and pupil of Jacopo Bassano. Established himself at Venice; employed in decorating the Palazzo Ducale, where he painted the Siege of Padua and five other pictures. He also executed for churches large works which were deservedly admired. Became melancholy and killed himself by jumping from a window. Works: Ascension, S. Luigi de' Francesi, Rome; Fish Market, Louvre; Flight into Egypt and Adoration of Magi, Duomo, Padua; Martyrdom of St. Catherine, Palazzo Pitti, Florence; Rape of Sabines, Turin Gallery; Adoration of Shepherds and Christ Clearing Temple, Dresden Museum; Christ at Bethany, Cassel Gallery; Adoration of Magi, *Last* Supper, Madrid Museum.—Ch. Blanc, École vénitienne; Burckhardt, 750; Wornum, Epochs, 259.

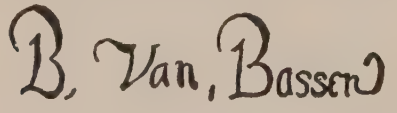


BASSANO, JACOPO, called the elder, born at Bassano, 1510, died there, Feb. 13, 1592. Venetian school; real name Jacopo da Ponte; son and pupil of Francesco da Ponte the elder; afterward pupil of Bonifazio Veneziano, and later, it is said, of Titian. Bassano was perhaps the earliest of Italian genre painters. He excelled in painting landscape and animals, and chose his subjects from Scripture scenes in which they could suitably be introduced. He also painted market scenes, farmyards, and other agricultural subjects, as well as historical pictures, altarpieces, and portraits. He had four sons and many scholars who worked with him in his studio, and enabled him to multiply his pictures. Among his best works are: Entombment of Christ (1574), S. Maria in Vanzo, Padua; Adoration of the Shepherds, Louvre; Nativity, S. Giuseppe, and Baptism of St. Lucilla, S. Valentino, Bassano; Return of Jacob to Canaan, Palazzo Ducale, Venice; St. Roch Interceding for the Plague-Stricken, S. Rocco, Piacenza; Raising of Lazarus, Naples Museum; Moses and the Burning Bush, and Bassano's Family, Uffizi, Florence; Christ Clearing the Temple (replica in National Gallery, London), Animals Entering Ark, Noah Leaving Ark, Madrid Museum; Good Samaritan, National Gallery, London.—Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., xiii. 42; Seguier, 153, 713; Burckhardt, 750.

BASSANO, LEANDRO, Cavaliere, born at Bassano in 1558, died in Venice in 1623. Venetian school; real name Leandro da Ponte, third son and pupil of Jacopo Bassano. Painted for some time in his father's style, but some of his portraits having brought him fame at Venice, he confined himself afterward almost entirely to portraiture.

Of his historical works the Resurrection of Lazarus, Adoration of the Shepherds, Prayer of Jesus in the Garden, and the Incredulity of St. Thomas, are in the Venice Academy, and the Birth of the Virgin, in S. Sophia, Venice. In the Madrid Museum are the Prodigal Son, Assumption of the Virgin, and the Forge of Vulcan. He was knighted by the Doge Grimani, whose portrait he painted.—Ch. Blanc, École vénitienne.

BASSEN, BARTHOLOMEUS VAN, died at The Hague, buried Nov. 28, 1652. Dutch school; architecture painter. Entered Guild of St. Luke at Delft, Oct. 21, 1613, and that at The Hague in 1622. The figures in his pictures were often painted by Frans Franken, the younger, whence it is probable that he temporarily lived and perhaps also studied at Antwerp. Visited England, then returned to Hague, and from 1639 to 1650 held post of city architect. Works: Church Interior (1624), Berlin Museum; do. (1626), Hague Museum; St. Peter's Square in Rome (1623), Copenhagen Gallery; others in Hanover (1624), Göttingen (1625), Stuttgart, Prague, and Pesth Galleries.—Meyer, Künst. Lex., iii. 105; De Stuers, 9.



BASSETTI, MARCANTONIO, born in Verona in 1588, died there in 1630. Venetian school; pupil of Felice Brusasorci; then studied in Venice, chiefly copying Tintoretto, and later in Rome. After his return to Verona, he was counted among the best artists of his time and much employed in painting altarpieces for churches. Works: Martyrdom of St. Vitus, Munich Gallery.—Meyer, Künst. Lex., iii. 107; Ridolfi, Marav., ii. 477.

BASSIN, PETER VASSILIEVICH, born in St. Petersburg, June 25 (July 7), 1793, died there, July 4 (16), 1877. History and portrait painter, pupil of St. Petersburg Academy; went in 1819 to Rome, where he lived five years, and remained abroad six years longer. After his return he became member of the Academy, and shortly afterwards professor. Works: Christ Driving the Money Changers from the Temple, Marsyas Teaching Olympus to play the Flute, Academy, St. Petersburg; Elopement, La Lavandara di Frascati, Bacchanal, Susanna at the Bath, Earthquake on Monte Cavo, Socrates Saving Alcibiades in Battle of Potidæa, Scene from Life of a Robber, Hermitage, ib.; Coming of the Holy Ghost, four scenes from Life of Mary and Jesus, Resurrection, Winter Palace, ib.; Virgin and Saints, Twelve Apostles, Four Evangelists, Betrayal of Judas, Christ before Pilate, Flagellation, Bearing the Cross, Ascension of Mary, Four Saints, Martyrdom of St. Catherine, Martyrdom of St. Demetrius, St. George before Diocletian, Christ Appearing to Barbara, Isaac Church, ib.; God of Sabaoth and Angels, Fight of Alexander Nevski against the Swedes, Prayer of Alexander Nevski, Death of Alexander Nevski, Transportation of his Relics, Sermon on the Mount, Chapel of Alexander Nevski, ib.; Mary Entering the Temple, Annunciation, Peter and Paul, Archangel Michael, Simeon, Rest in Egypt, Moscow Museum.—Meyer, Künst. Lex., iii. 10.

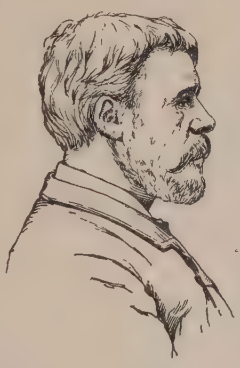
BASTARUOLO, IL. See *Mazzuoli*, Giuseppe.

BASTIANI (Sebastiani), LAZZARO, born about 1450, died after 1508. Venetian school; commonly called a pupil of Carpaccio, but dates contradict it. He was bred, probably, in the Paduan school, where he acquired the disagreeable features without the redeeming qualities of Mantegna; but in Venice he learned to imitate Luigi Vivarini, without wholly losing the impress of

his early education. He failed to rise to the level of Carpaccio, and never attained superior distinction, yet he held an honourable position in his guild in Venice. Among his works are: Madonna with Saints and Donor in the lunette of a side door of the S. M. e Donato, Murano, signed and dated 1484; Coronation of the Virgin, Lochis Carrara Gallery, Bergamo; Entombment, S. Antonio, Venice; the Gift of the Relic and the Miracle of the Holy Cross, Venice Academy; Annunciation, Correr Museum, Venice; Glorification of St. Veneranda, Vienna Academy.—C. & C., N. Italy, i. 215; Ch. Blanc, École vénitienne; Vasari, ed. Le Mon., vi. 86, 97, 98; Meyer, Künst. Lex., iii. 113.

BASTIANINO, IL. See *Filippi*, Sebastiano.

BASTIEN-LEPAGE, JULES, born at Damvillers, Meuse, Nov. 1, 1848, died in Paris, Dec. 10, 1884. History and portrait painter, pupil of Cabanel. Medals: 3d class, 1874; 2d class, 1875; 3d class, 1878; L. of Honour, 1879. Works: Song of Spring, Portrait of my Grandfather (1874); Communicant (1875); Adoration of Shepherds, Portrait of M. Wallon (1876); Portrait of my Parents, do. of André Theuriet (1877); Hay Harvest (1878); Portrait of Sarah Bernhardt (1879); Potato Harvest (1879); *Joan* of Arc, Erwin Davis, New York; Village Love, Ripe Grain, October (1883); The Forge (1884), Albert Wolff.—Montrosier, Artistes modernes, iii.; Meyer, Künst. Lex., iii. 116; Müller, 29; Kunst-Chronik, xx. 235.



BATES, DEWEY, born in Philadelphia, Pa., in 1851. Genre and portrait painter; studied at Royal Academy, Antwerp, and at École des Beaux Arts, Paris, under Gérôme. Studio in Philadelphia; was in London in 1883. Works: Little Jannetje, Dutch Comfort (1875).

BATH, AFTER THE, Jean Léon *Gérôme*, Wm. Astor, New York; canvas, H. 3 ft. × 2 ft. A female figure, nude, sitting, back to the spectator, at the edge of the bath, in the water of which her form is reflected, with a narghileh beside her; another figure, partly draped, sitting at left, and two others in background. Photogravure in Art Treasures of America, ii. 71.

BATH, YOUNG ROMAN'S, Charles *Gleyre*, Charles S. Smith, New York; canvas, H. 3 ft. × 2 ft. A beautiful female slave, partly draped, lifts a babe into an alabaster font, in a Roman impluvium, on the opposite side of which, nearly in profile, stands a nude maiden, resting her hands on the rim of the basin, and contemplating the young Roman with admiration. Photogravure in Art Treasures of America, ii. 88.

BATHSHEBA AT THE BATH, Francia *Bigio*, Dresden Gallery; wood, H. 2 ft. 8 in. × 5 ft. 7 in.; signed, dated 1523. David sees Bathsheba in the bath, while Uriah sleeps on the balcony of his house; on the other side, the sending of Uriah with the letter.—Cat. Dresden Gal.

Subject treated also by Rembrandt, Steengracht Collection, Hague; Cornelis van Haarlem, Berlin Museum; Jan Frans van Douven, Cassel Gallery; Bernardo Strozzi, Dresden Gallery; Carlo Maratti, Leichtenstein Gallery, Vienna.

BATTAGLIA, DIONISIO, flourished in Verona about 1547. Probably pupil of Francesco Torbido, to whose style his pictures bear so close a resemblance that they have often been mistaken for them.—Meyer, Künst. Lex., iii. 123; Bernasconi, Studj., 301.

BATTEM, GERARD VAN, second half of 17th century. Dutch school; landscape painter; apparently took Ph. Wouwerman for his model; said to have lived at Rotterdam. Works: Hilly Landscape with Figures, Meiningen Gallery; do., Schleissheim Gallery.—Meyer, Künst. Lex., iii. 125.

BATTISTA DA SAN DANIELE. See *Pellegrino.*

BATTLE, Salvator *Rosa,* Louvre ; canvas, H. 7 ft. 2 in. × 11 ft. 6 in.; signed. A hand-to-hand conflict of horse and foot, near a ruined temple on right ; on left, massive rocks and burning vessels. Painted in 1652, in forty days, by order of Monsignor Corsini, Papal Nuncio, who presented it to Louis XIV.—Villot, Cat. Louvre.

BATTONI (Batoni), POMPEO GIROLAMO, Cavaliere, born at Lucca, Feb. 5, 1708, died in Rome, Feb. 4, 1787. Roman school; pupil at Lucca of Domenico Brugieri and of Gio. Domenico Lombardi; went early to Rome, where he studied under Conca, Masucci, and Imperiali ; soon won reputation and divided with Raphael Nunzo the honour of being called the first painter of his time ; but his conceptions were superior to his power of realization, and his works are mannered and shallow. Painted historical pieces and miniatures ; but most noted for his portraits, numbering among his sitters Popes Benedict IV., Clement XIII., and Pius VI., the Emperors Joseph II. and Leopold II., and many other celebrated personages. Among his works are : Marriage of St. Catherine, Quirinal, Rome ; Birth of Christ, Palazzo Corsini, Rome ; Achilles, Uffizi, Florence; Madonna Enthroned, Brera, Milan ; Choice of Hercules, Æneas with Anchises, Return of Prodigal Son, Turin Gallery ; Madonna, Louvre, Paris ; St. John the Baptist, Magdalen. The Fine Arts, Dresden Gallery ; Portrait of Elector Karl Theodor (1775), Pinakothek, Munich ; Marriage of Cupid and Psyche (1756), Berlin Museum ; Return of Prodigal Son (1773), Vienna Museum.—Lanzi, i. 529 ; Ch. Blanc, École romaine ; Meyer, Künst. Lex., iii. 119.

POMPEO · Batoni · R.ae · A.e 1756. Roma.

BAUCK, JEANNA, born in Stockholm, Sweden, Aug. 18, 1840. Landscape painter, pupil in Dresden (1863) in figure painting of Professor Ehrhardt ; then in Düsseldorf in landscape painting of Albert Flamm. In 1866 she settled in Munich, where she studied under Karl Ludwig, Langko, and Jos. Brandt. Visited Tyrol, Switzerland, and Venice almost yearly ; lived in Paris in 1879–80, and then in Munich, where she has a school of painting for young ladies. Paints chiefly gloomy forests with dark waters, ruins, and trees, with great breadth and boldness. Medal, 1878. Works : Village Street with Gipsy Band (1878); St. John's Eve (1880).—Meyer, Künst. Lex., iii. 128 ; Müller, 29.

BAUDIT, AMÉDÉE, born in Geneva, Switzerland, in 1829. Landscape painter, pupil of François Diday; studio in Bordeaux. Medals : Paris, 1859, 1861 ; Geneva, 1861 ; Toulouse, 1866 ; Rochelle, 1866. Works : Shores of Lake of Geneva, Dent du Midi (1861); Coast near Terre-Nègre (1866); View near Cannes (1867) ; Souvenir of Dieppe, Les Landes (1867) ; Storm (1868) ; Heath of Begaar, Rainy Day at Biscarosse, Pasture in the Landes (1875) ; Before the Storm (1883). —Meyer, Künst. Lex., iii. 132.

BAUDOIN, PAUL ALBERT, born at Rouen ; contemporary. Genre painter, pupil of Gleyre, Delaunay, and Puvis de Chavannes. Medal, 3d class, 1882. Works : History of Wheat (1882), frieze for École Dombasle, Paris ; View of St. Pons—Hérault, Mulberries of Port Junénal—Hérault (1883) ; April Morning in Normandy (1884) ; Betrothal (1885).

BAUDOIN, PIERRE ANTOINE, born in Paris, Oct. 17, 1723, died Dec. 15, 1769. Genre painter, pupil of Boucher, whose daughter he married ; Member of Academy in 1763. Fond of painting erotic subjects. Works : Confessional, Fille éconduite, Cueilleur de Cerises, Petite Idylle galante, Le Lever, Fille querellée, Force du Sang (1765,

Salon of 1767); Le Coucher de la Mariée, Sentiment de L'Amour, Chaumière, Eight Miniatures with Life of the Virgin (1767); Modéle honnête, Diana and Actæon; Épouse indiscrete, Sentinelle en défaut, Énlèvement, Jardinière gallant, Chemin de la Fortune, Rose and Colas (1769).—Ch. Blanc, École française; Goncourt, ii. 520; Meyer, Künst. Lex., iii. 132; Wurzbach, Mal. d. xviii. J., 34.

BAUDRY, PAUL (JACQUES AIMÉE), born at La Roche-sur-Yon, Vendée, Nov. 7, 1828. History and portrait painter, pupil at La Roche of Sartoris and in Paris of Drolling. Won the grand prix de Rome in 1850 by his Zenobia Discovered on the Banks of the Araxes. Exhibited first in Salon in 1857. Medals: 1st class, 1857, 1861, 1881; L. of Honour, 1861; Officer, 1869; Commander, 1875; Member of Institute, 1870. He has executed important decorative works, the most celebrated being those in the foyer of the New Opera House in Paris (1866–74). Has also painted many portraits. Works: St. John, Fortune and the Child (1857), Luxembourg Museum; Execution of a Vestal (1857), Lille Museum; Leda (1857); Penitent Magdalen, Toilet of Venus, Guillemette (1859); Charlotte Corday (1861), Nantes Museum; Amphitrite (1861); Pearl and Wave (1863); Diana (1865); Glorification of *Law* (1881); Truth (1882). Among his portraits are: Guizot (1861); Charles Garnier (1869); Edmond About (1872); Gen. de Montauban (1877).—Larousse; Meyer, Gesch., 595; do., Künst. Lex., iii. 137.

BAUERLE, KARL (WILHELM FRIEDRICH), born at Endersbach, Würtemberg, June 5, 1831. Genre and portrait painter; came to America in 1836, returned to Germany in 1859, and became pupil of the art school in Stuttgart under Rustige. In 1863 he studied in Munich under Piloty, and in 1864 went to Italy. After his return he acquired great reputation at Stuttgart by his portraits; went in 1869 to England, where he painted several members of the royal family and of the aristocracy. Works: Portraits of Prince and Princess of Hohenlohe-Langenburg, Group of their Children, Prince Arthur, Children of Prince of Wales; The Orphans (1867), Stuttgart Gallery; Female Letter Carrier, Little Barefoot, Spring, The Nursery, Attempts at Art.—Meyer, Künst. Lex., iii. 143; Müller, 30.

BAUGIN, LUBIN, born at Pithiviers, Loiret, France, about 1610, died in Paris, July 11, 1663. History painter, imitator of Guido Reni, whence called Little Guido. Works: Holy Family, Louvre; Madonna, Nancy Museum; Holy Family, Dijon Museum; Martyrdom of St. Bartholomew, Rouen Museum; Magdalen Consoled by Angels, Gregory the Great, Orléans Museum; St. Sebastian, S. Sépulchre; Adoration of Angels, St. Lazare; six pictures in Notre Dame, Paris. —Meyer, Künst. Lex., iii. 145.

BAUGNIET, CHARLES, born in Brussels in 1814. Genre and portrait painter, pupil of J. Paelinck and M. F. Willems. Lives at Sèvres. First became known by a collection of three hundred lithographed portraits of distinguished persons. After spending several years in England, settled in Paris and devoted himself to painting. Member of Ghent Academy in 1836. Appointed designer to the King of Belgium, 1841; Order of Leopold, 1843, Officer 1872; Order of Isabel Catholic of Spain; of Branche-Ernstein of Saxony; of Christ of Portugal. Works: Sister of Charity, Repentance, First-Born, Sailor's Return, Beau Telling a Story, The Eldest Daughter (1863); Elder Sister's Return (1864); Visiting the Widow, Troubled Conscience (1865), Godmother's Visit (1866); Departure of the Bride (1869); Embarrassing Answer, Godmother, Good Adventure (1870); Burning of Chicago (1871);

Old Arm-Chair, My Little Nephew (1876); Blind Man's Buff, Mrs. A. T. Stewart, New York; First Heart Trouble (1878); Fourth of July, 1876; Autumn (1879); Washington's Birthday (1881); Cottage Hospitality (1882). Other works owned in United States: Curiosity, James H. Stebbins, New York; Embarrassing Answer, Dead Canary, Dressing the Bride, T. R. Butler, New York; Lady's Night Toilet, Mrs. Paran Stevens, New York; His Picture, W. Mason, Taunton, Mass.; After the Ball, Hurlbut Collection, Cleveland; Autumn, S. A. Coale, St. Louis; Art Studies, C. Crocker, San Francisco; Interesting the Convalescent, W. B. Bement, Philadelphia; Toilet of the Bride, Departure of the Bride, E. D. Morgan Collection, New York; Letter of Recommendation, Lost Illusions, R. L. Stuart Collection, New York; Autumn, C. P. Huntington, New York; Feeding the Snow Birds, C. S. Smith, New York; Toilet of the Bride, J. Hoey, New York; Good Fortune, W. H. Vanderbilt, New York; Spring Time, Wm. Astor, New York.—Vapereau (1880), 150.

BAUMANN, (ADOLF) CHRISTIAN, born in Munich in 1829, died there in 1865. History painter, pupil of Munich Academy in 1844–48, under Schraudolph, whom he also assisted in his works at the Speyer cathedral. After three years spent in Italy he returned home and executed a series of works in fresco, in the style of H. Hess and Schraudolph. Two Madonnas, New Pinakothek, Munich; four fresco paintings, National Museum, Munich; two in Arcades of S. Cemetery, ib.; Crucifixion, I. Sarthor, ib. —Allgem. d. Biogr., ii. 152; Meyer, Künst. Lex., iii. 148.

BAUMANN, JOHANN HEINRICH, born at Mitau, Feb. 10, 1753, died at Neu-Jungfernhof, near Riga, July 7, 1832. Animal painter, pupil at Erfurt of J. S. Beck; after his return home lived mostly in Curland and Livland, and in 1790 became member of St. Petersburg Academy; painted 1,713 pictures, chiefly hunting scenes, highly esteemed by sportsmen.—Meyer, Künst. Lex., iii. 147.

BAUMEISTER, FRANZ KARL, born at Zwiefalten, Würtemberg, Jan. 24, 1840. History painter, pupil of the Munich Academy from 1855 under Hiltensperger and Anschütz, and in 1859–65 under Philipp Foltz. Works: Christ with Virgin and Saints (1863); Holy Women at the Grave (1866); Eleven Cartoons of Life of St. Walbert (1869–70); Baptism of Christ (1872); St. Andrew, Immaculata (1872); St. Ann (1873); St. Theobald, St. Maurice, Assumption, St. Bartholomew; Foundation of Society of Jesus, St. Catherine.—Meyer, Künst. Lex., iii. 149; Müller, 31.

BAUMGARTNER, PETER, born in Munich, May 24, 1834. Genre painter, pupil from 1850 of the Munich Academy, then in 1857–61 of Piloty. His pictures of Bavarian life are humorous and characteristic. Works: Seven Suabians, Don Quixote's Declaration of Love, Interrupted Dinner (1861); Invalid Asylum, Auction at a Painter's, On the Way to School (1864); The Answered Prayer for Rain (1866); At the Stand, Scene in Photographer's Studio, Examination at the Parson's, Forenoon in the Parson's Kitchen, The Arrival. — Meyer, Künst. Lex., iii. 151; Müller, 31.

BAUR, ALBERT, born at Aachen, July 13, 1835. History painter, pupil of Düsseldorf Academy under Karl Sohn, then of Jos. Kehren, and later of Schwind in Munich. Settled in Düsseldorf in 1861. After visiting Paris, Holland, and Italy, was professor at the Weimar Art School in 1871–76; then returned to Düsseldorf. Works: The Body of Otto III. Conveyed over the Alps (1866); Christian Martyrs (1870), Düsseldorf Gallery; Otto I. and the Body of his Brother Thankmar [1874]; Paul Preaching in Rome (1876); Amazons Bear-Hunting (1876); Young Poet and Girl (1876); Sealing Christ's Sepulchre after Entombment (1879), J. D. Lankenau, Philadelphia.—Meyer, Künst. Lex., iii. 156; Müller, 31; Illustr. Zeitg. (1872), i. 231; Künst-Chronik, i. 133, ii. 37, iv. 190, vii. 438, xii. 83; Zeitschr. f. b. K., vi. 144.

BAUR, NICOLAAS, born at Harlingen, Sept. 23, 1767, died there, March 28, 1820. Dutch school; marine painter, son and pupil of J. A. Baur, a portrait painter; at first painted landscapes and city views.—Meyer, Künst. Lex., iii. 156.

BAVON, ST., CONVERSION OF, *Rubens*, National Gallery, London; wood, H. 3 ft. 5 in. × 5 ft. 5 in. The Saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Arnaud, Bishop of Maestricht. Formerly in Palazzo Carezza, Genoa; bequeathed in 1831 to National Gallery by Rev. W. H. Carr.—Cat. Nat. Gal.; Smith, ii. 256.

BAVON, ST., DISTRIBUTING ALMS, *Rubens*, Ghent Cathedral; canvas, H. 16 ft. × 9 ft. The Saint, standing beside a flight of steps, is attended by two servants with bowls of money; before him are two women, one with two infants, kneeling, and behind them a mendicant; on opposite side, three ladies looking on; in second distance, the Saint, followed by a page and another person, is ascending a flight of steps to a church, at the door of which two bishops and several monks await his arrival. One of Rubens's best works, but greatly injured by restoration. Engraved by F. Pilsen.—Smith, ii. 36; Beechey, Reynolds's Works, ii. 142.

BAXTER, CHARLES, born in London, March, 1809. Genre and portrait painter, pupil of G. Clint in painting portraits and miniatures, in which he was quite successful; later, devoted himself to rustic and ideal subjects; first exhibited at Royal Academy in 1834. Elected in 1842 member of Society of British Artists. Works: Olivia and Sophia (1852); Lucy Locket, Bacchante (1853); La Pensèe (1854); The Lily (1856); Heartsease, Dream of Love (1857); Little Red Riding Hood (1859); Little Galway Girl (1861); Colleen Bawn, Olivia (1862); The Ballad (1863); Love me, Love my Dog; Peasants at Chioggia (1869).—Art Journal (1864), 145; Meyer, Künst. Lex., iii. 168.

BAYARD, ÉMILE ANTOINE, born at La Ferté-sous-Jouarre (Seine-et-Marne,) Nov. 2, 1837. Genre painter, pupil of L. Cogniet. At first exhibited only charcoal drawings, for which he is distinguished, but since 1870 has painted some very characteristic military scenes. L. of Honour, 1870. Works: Narrow Pass, During the Siege (1874); Day after Waterloo (1875); Country Concert-House, Market in the 18th Century, Women Bathing, Skating (1877); Morning of a Début (1879); two decorative panels (1882); Affair of Honour, Qui trop embrasse (1884); Bande joyeuse (1885).—Gaz. des B. Arts (1872), i. 328; Meyer, Künst. Lex., iii. 168.

BAYER, AUGUST VON, born at Rorschach, on Lake Constance, May 3, 1803, died in Carlsruhe, Feb. 2, 1875. Architecture painter; studied architecture in Carlsruhe under Weinbrenner, and in Paris before 1828, when he took up painting, first in Munich, then in Carlsruhe. His subjects were the great monumental buildings of the Middle Ages, interiors of churches, halls, etc. Baden court painter. Works: Interior of Franciscan Church at Salzburg, Cloister of Stiftskirche at Berchtesgaden, Convent-hall with Monk, New Pinakothek, Munich; Interior of Church of our Lady in Munich, Cathedral in Chur, Maulbronn Monastery, Death of St. Bruno, Organ Player, Strasburg Cathedral.—Allgem. d. Biogr., ii. 186; Meyer, Künst. Lex., iii. 169; Brockhaus, ii. 616.

BAYEU Y SUBIAS, Don FRANCISCO, born at Saragossa, March 9, 1734, died in Madrid, Aug. 4, 1795. History painter, pupil at Saragossa of José Luzan Martinez, then in Madrid of S. Fernando Academy under Antonio Gonzalez Velasquez; returned to Saragossa, but on the suggestion of Mengs, court painter to Charles III., was called to Madrid to assist in the decoration of the new Palacio Real, and so decidedly adhered to the style of Mengs that he may be reckoned as of his school. By contemporaries considered the foremost Spanish paint-

er during the second half of the 18th century. Court painter; honorary member of S. Fernando Academy in 1765, director in 1788. Works: Twenty-five religious, mythological, and allegorical paintings in Museo del Prado, Madrid. Frescos: Fall of the Giants, Apotheosis of Hercules, Conquest of Granada, etc., Palacio Real, ib.; Religious Subjects, Chapel-Royal, Aranjuez; Life of St. Eugenius, Toledo Cathedral; many in the cathedral and other churches at Saragossa. His brother and pupil, Don Ramon, born at Saragossa in 1746, died at Aranjuez, March 1, 1793, assisted him in many of his works, especially the frescos at Saragossa Cathedral.—Bermudez; Madrazo, 353; Stirling, iii. 1257.

BAYKOFF, FEODOR, died at Tiflis, Russian Transcaucasia, in 1877. Landscape and genre painter, pupil of St. Petersburg Academy; travelled in the Caucasus in 1846 and afterwards in southern Russia. Works: Circassian Caravan (1873); paintings in cathedral and theatre at Tiflis.—Meyer, Künst. Lex., iii. 171.

BAZIN, CHARLES LOUIS, born in Paris, April 3, 1802, died there, Jan., 1859. History, genre, and portrait painter, pupil of Girodet-Trioson, and of Gérard. Medals: 3d class, 1844; 2d class, 1846. Works: Peter the Great in France (1842); Christ on Cross (1843); Louis XIV. and Mme. de Maintenon (1844); Tribute Money (1845); Girl with a Lizard (1846); Ecce Homo (1849); Dissolution of Parliament by Louis XIV. (1853).—Gaz. des B. Arts (1859), iv. 308.

BAZZACCO (Bozzacco, Bozzato), born about 1500, died about 1570. Venetian school. Proper name Giovan Battista Ponchino. A native of Castelfranco, whence sometimes called Bazacco da Castelfranco. Vasari, who calls him Brazacco, says he had charge of the decorations of the grand hall of the Council of Ten in the Palazzo Ducale, Venice (after 1552), and that his associates were Battista Zelotti and Paolo Veronese. The Neptune on his Chariot, the Mercury, and the Venice, with broken chains in her hands, looking to Heaven, are among the frescos there attributed to him. Blanc says that his work does not pale beside that of his brilliant coadjutors. His picture of Christ in Limbo (1552), S. Liberale, Castelfranco, is superior to any other work of art in that city, save the pictures of Giorgione. Bazacco, after the death of his wife, became an ecclesiastic with the title of Monsignore.—Ch. Blanc, École vénitienne; Vasari, ed. Mil., vi. 594, 595; Meyer, Künst. Lex., iii. 176.

BAZZANI, GIUSEPPE, born in Mantua, about 1690, died there, Aug. 17, 1769. Pupil of Giovanni Canti, of Parma, but formed himself by studies after Mantegna, Paolo Veronese, and especially Rubens, whom he took for his model, and soon surpassed his early master. Painted many altarpieces and frescos for churches in Mantua; one of the best is the Dream of St. Romualdo, in S. Barnabà.—Meyer, Künst. Lex., iii. 177.

BAZZI, GIOVANNANTONIO. See *Sodoma.*

BEALE, MARY, born in Suffolk in 1632, died in London, Dec. 28, 1697. Daughter of Rev. Mr. Cradock, of Walton-on-Thames; married Mr. Beale, a painter and colour maker. Pupil of Sir Peter Lely, who obtained for her permission to copy many of Van Dyck's finest works. Painted portraits in oil, water-colour, and crayon; was also reputed as a poet. Her portraits of Cowley, Tillotson, Duke of Norfolk and Charles II. are in the National Portrait Gallery, and of Archbishop Tillotson in Lambeth Palace.—Redgrave; Meyer, Künst. Lex., iii. 231.

BEARD, JAMES H., born in Buffalo, N. Y., in 1814. Animal painter. He painted portraits for many years in the West, Henry Clay and President John Quincy Adams being among his sitters. Exhibited Carolina Emigrants at the National Academy in 1846. Elected N. A. in 1871. Studio in New York. Works: A Peep at Growing Danger (1871); The Widow (1872); Mutual

Friend (1875); Attorney and his Clients, Out all Night, Morning Gossip, There's many a Slip (1876); Consultation, Blood will Tell (1877); Don Quixote and Sancho Panza (1878); Don't You Know Me? (1879); Heirs at Law (1880); Which has Preëmption? (1881); You Can't have this Pup (1882); My Easter's all Spoilt, I don't Believe One Word of It (1883); Detected Poacher (1884). Harry Beard, son of James H. Beard, also paints animals. He exhibited in 1877, Group of Portraits; in 1878, Young Knight, Who Boke Dat, now? and Charles, drive me to Stewart's! and in 1881, Newsboy.

BEARD, WILLIAM H., born in Painesville, Ohio, April 13, 1825. Animal painter; visited Europe in 1857, studied one summer in Düsseldorf, and sketched in Italy, Switzerland, and France. Elected N. A. in 1862. Studio in New York. Works: Dancing Bear (1867); Naughty Cub (1869); Pets on a Spree (1871); The Wreckers (1874); Horse Market in Brittany (1875); Worn Out, Lo the Poor Indian, March of Silenus (1876); Runaway Match (1878); Justice must be Done (1879); Voices of the Night (1880); Spreading the Alarm (1881); In the Glen (1882); Cattle upon a Thousand Hills; Eavesdropper (1884); Bulls and Bears (1885).—Sheldon, 56.

BEATO, IL. See *Angelico*, Fra.

BEAUBRUN, CHARLES, born at Amboise, France, baptized Feb. 11, 1604, died in Paris, Jan. 16, 1692. Portrait painter, pupil of his uncle Louis, cousin of Henri, whose associate he was until the latter's death. He became member of the Academy in 1651. Works: Portrait of Anne Marie of Burgundy (1655); Portrait of Marie de Medicis (1655); Portrait of Dauphin Louis (1663), Madrid Museum.—Meyer, Künst. Lex., iii. 239; Ch. Blanc, École française.

BEAUBRUN, HENRI, born at Amboise, Feb., 1603, died in Paris, May 17, 1677. Portrait painter; he entered the service of Louis XIII., who took an interest in his education, caused him to study architecture and perspective, and ultimately became his pupil. He was one of the first twelve members of the Academy, founded in 1648.—Ch. Blanc, École française; Meyer, Künst. Lex., iii, 239.

BEAUCÉ, JEAN ADOLPHE, born in Paris, Aug. 2, 1818, died at Boulogne-sur-Seine, July 13, 1875. Military, genre, and battle painter, pupil of C. Bazin. He accompanied the army on several campaigns, and so painted correctly, but with little imagination or life. Medal: 3d class, 1861; L. of Honour, 1864. Works: Capture of Abd-el-Kader's Smala (1844); Charge of Colonel Morris at Isly (1845); Death of Col. Berthier in the Battle of Cerisoles (1846); After Waterloo (1847); Capture of the Bridge of St. Prix (1848); Bravery of the Priest of Pers (1852); Storming of Laghouat (1853); The Sharpshooters, Assault of Zaatscha (1857); Battle of Solferino (1861); Entry of the French into Mexico (1868); Defeat of the 16th Uhlans (1874); Battle of Pa-li-Kiao (1875).—Meyer, Künst. Lex., iii. 240; Kunst-Chronik, ix. 645, 672; x. 561.

BEAULIEU, ANATOLE HENRI DE, born in Paris in 1819, died there, June 6, 1884. Genre painter, one of the most brilliant pupils of Delacroix. Medal, 1868. Works: Scene from Spanish Inquisition (1844); La Romance des Abencérages; Serenade in Venice; Bohemian Tavern in Venice, 1560; Turkish Battery after Bombardment of Sinope, 1853; The Ostrich-egg (1868); The Duel (1870); Volunteers of the Loire Army, Woman in the Pillory in Ancient Stamboul, Well in Pillaged House (1874); The Adder (1875); The Douma (ancient Slavic ballad, 1877); Jessica (1880); Queen of Clubs, Pig Festival at Fest-en-Hoch (1882);

Alcohol (1883); La Femme à l'Ibis, La Fille aux Rats (1884).—Chronique des Arts (1884), 191; Kunst-Chronik, vi. 40; ix. 671; x. 646.

BEAUME, JOSEPH, born in Marseilles, Sept. 24, 1796, died, Sept., 1885. History and genre painter, pupil in Paris of Gros, whose classical style he at first followed; later painted military and historical pictures, and since 1870 genre subjects. Also painted portraits and marine views. Medals: 2d class, 1824; 1st class, 1827; L. of Honour, 1836. In 1836–43 he executed for the Versailles Museum his principal historical works: Passage of Rhine at Düsseldorf; Battles of Diernstein, of Albreto, of Lützen, of Bautzen, of Oporto, and of Toulouse; Taking of Halle; Napoleon Leaving Elba. Other works: Eliezer and Naphtali (1819, Fontainebleau); Death of Henri III. (1822); The King Drinks (1828); Death of Grand-Dauphiness in 1690 (1834); Death of Anne of Austria at Val-de-Grace (1835); Death of Charles V. (1838); Childhood of Sixtus V. (1839); Hagar in the Desert (1844); Going out of Church (1846); Van Dyck (1850); Marguerite (1852); Galileo in Prison (1853); Flight into Egypt; Mother of the Family (1872); Hunter's Breakfast (1877); Sancho Panza (1878).—Meyer, Künst. Lex., iii. 243; Müller, 32; Ottley.

BEAUMETZ, ÉTIENNE, born in Paris; contemporary. History and genre painter, pupil of Cabanel and L. Roux. Medal: 3d class, 1880. Works: There they are! (1880); Battalion Leaving for the Frontier (1881); Brigade Lapasset Burning its Flags (1882); The Liberators!—1794 (1883); At Champigny—Nov. 30, 1870, The Garrison Leaves Belfort—1871 (1884); The Bayonet—Champigny, Dec. 2, 1870, Last Duty (1885).

BEAUMONT, CHARLES ÉDOUARD DE, born at Lannion, France, in 1821. Genre painter, pupil of Boisselier; first pictures, landscapes from neighbourhood of Cernay and Senlis, in Salons of 1838, 1839, and 1840. Has illustrated several books. Medals: 1870, 2d class, 1873; L. of Honour, 1877. Works: Bohemians (1853); Dangers of Life (1855); Andromeda (1866); Circe (1867); Leda (1868); Perils of Life (1855); Women Chasing Truth (1868); The Captain's Share (1868), Luxembourg; Seeking Whom He Shall Devour, Women are Dear (1870); End of a Song; Where is Cupid Hiding? (1873); As Stupid as a Goose, Mad Caps (1874); Nest of Sirens (1877); Torturers of Cupid, H. Probasco, Cincinnati.—Meyer, Künst. Lex., iii. 246; Müller, 33; Larousse.

BEAUMONT, CLAUDIO FRANCESCO, Cavalière, born in Turin, June 4, 1694, died there, July 21, 1766. History painter, studied in Turin, then in Rome, after the works of Raphael, the Caracci and Guido, and under Trevisani; became honorary member of Academy of S. Luca in 1727, returned to Turin in 1731, and was made court painter and (1736) knighted. Works in fresco: Princely Virtues, Four Ages of Man, Judgment of Paris, Rape of Helen, Royal Palace, Turin; Altarpieces in different churches, ib., and in Rome.—Meyer, Künst. Lex., iii. 243.

BEAUMONT, Sir GEORGE HOWLAND, Bart., born at Dunmow, Essex, Nov. 6, 1753, died at his seat at Coleorton, Leicestershire, England, Feb. 7, 1827. Pupil of Richard Wilson; became a respectable amateur landscape painter. His two landscapes in the National Gallery are pleasing examples of the classic school, but cannot lay claim to striking originality. He was a supreme authority in matters of taste and of paramount influence in founding the National Gallery, to which he bequeathed many valuable pictures collected in Italy and England.—Cunningham, vi. 147; Cat. Nat. Gal.; Meyer, Künst. Lex., iii. 245; Redgrave.

BEAURY-SAUREL, Mlle. AMÉLIE, born at Barcelona, Spain, of French parents; contemporary. Portrait painter, pupil of Tony Robert-Fleury, Bouguereau, and Giacomotti. Medal: 3d class, 1885. Works: Portrait of Léon Say (1880); do. of My Mother (1883).

BEAUVAIS, ARMAND, born at Bar-sur-Aube, Nov. 30, 1840. Landscape and genre painter, pupil of Desjobert and of Gérôme.

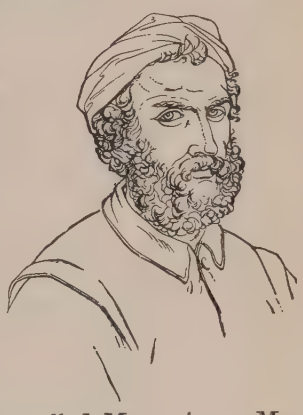
Medal: 3d class, 1882. Works: Gleaners Surprised by Rain, Banks of the Aven (1876); April, La Saint-Fiacre (1877); On the Cliffs at Carteret, End of October (1878); November, Return from the Fields (1879); Sowing Season (1881); On the Heights of Omonville (1882); Walnut Trees of Augis in November, Goslings in April (1883); Return of the Flock, Windy Day (1884); In the Fields in October, Untilled Land—Winter Evening (1885).

BEAUVERIE, CHARLES JOSEPH, born at Lyons, France; contemporary. Genre and landscape painter, pupil of Lyons school of art, and of Gleyre. Paints well coloured, carefully finished pictures. Medals: 3d class, 1877; 2d class, 1881. Works: Morning on the Oise, Avignon Museum; Butcher's Shop in Suburbs of Paris, Afternoon in Spring (1874); June, October Morning, Beggar Woman from Brittany, View near Cernay, Coming out of School (1879); The Forey Canal, St. Just-sur-Loire (1880); Girl Picking Peas, Autumn Evening (1881); Gathering Potatoes, Foggy Morning in Autumn (1882); Resting in the Fields, Ruins at Auvers (1883); Before the Rain, Morning at Auvers (1884); Valley of Amby, The Harrow (1885). —Meyer, Künst. Lex., iii. 253.

BEAVIS, RICHARD, born at Exmouth, England, in 1824. Landscape painter; in 1846 entered School of Design, Somerset House, London, and in 1850–63 was designer in a London carpet factory. Exhibited at Royal Academy in 1862, Mountain Rill, and Fishermen Picking up Wreck, and in 1863, In North Wales. Has visited France, Holland, Italy, Egypt, and the Holy Land. Member of the Institute of Painters in Water Colours. Works: Escape (1864); Military Train—Jersey, Drawing Timber in Picardy (1865); Loading Sand—Pas de Calais (1867); High Tide—Mouth of the Maas (1868); Hauling up a Fishing-Boat—Holland (1870); Autumn Ploughing (1871); Collecting Wreck—Ambleteuse (1872); Shore at Scheveningen (1873); Ferry-Boat in Old Holland (1874); Bedouin Caravan, Ploughing in Egypt (1876); Threshing Floor at Gilgal, In the Forest at Fontainebleau (1877); Halt of Prince Edward (1878); Pilgrims to Mecca (1879); Bedouin Encampment in Syria (1880); Retreat to Corunna (1883); Buckhurst Park, Hatfield Park (1885).—Art Journal (1877), 65; Meyer, Künst. Lex., iii. 253.

BECCADELLI, Legate, portrait, *Titian*, Uffizi, Florence; canvas, life size. The prelate, seated in an arm-chair, holds in his hands an unfolded paper. Painted in 1552. Engraved by J. C. Ulmer.—C. & C., Titian, ii. 216.

BECCAFUMI, DOMENICO, born near Siena in 1486, died in Siena, May 18, 1551. Sienese school; son of Giacomo di Pace, a labourer in the service of Lorenzo Beccafumi, by whom he was apprenticed to the painter G. B. Tozzo, called Capanna, and whose surname he adopted; also called Mecuccio or Mecherino, on account of his insignificant appearance. Domenico may have met Perugino in Siena in 1508, and have felt his influence. In Rome, where he spent about two years (1510–1512), he became enamoured of the works of Michelangelo, whom he afterwards weakly imitated. On his return to Siena (1512) he competed with Sodoma with credit to himself, though he cannot be justly compared with that great artist. His style became more and more mannered as he advanced in life. The earliest and perhaps the best of his works is the St. Catherine Receiving the Stigmata (1512) and Saints, Siena Gallery; other works are the Marriage and Death of the Virgin, frescos (1518), S. Bernardino, Siena; Visitation, Hospital, Siena; Nativity (1523), S. Martino, Siena; Marriage of St.



Catherine, Palazzo Doria, Rome ; Holy Family, Pitti, Florence. Beccafumi designed the best compositions which decorate the pavement of the Duomo, Siena. Seven of his cartoons for this work are preserved in the Academy.—Meyer, Künst. Lex., iii. 254 ; Vasari, ed. Mil. v. 633 ; Gaye, Carteggio, ii. 244, 355 ; Jansen, Leben und Werke des Malers Gio. Ant. Bazzi, Stuttgart (1870), 117 ; Ch. Blanc, École florentine ; Meyer, Künst. Lex., iii. 254 ; Lübke, Gesch. ital. Mal., ii. 408. .

BECCARUZZI, FRANCESCO, born at Conegliano, flourished in 1527–1544. Venetian school ; probably pupil of Pordenone, but in his pictures a successful imitator of Titian, though he shows in some respects, especially in his sketchy treatment, the decline of the Venetian school. Painted mostly altarpieces for churches in Conegliano and Treviso. Works: St. Francis with six other Saints, Venice Academy.—Meyer, Künst. Lex., iii. 259 ; Ridolfi, Marav., i. 207 ; C. & C., Italy, ii. 166.

BECERRA, GASPAR, born at Baeza about 1520, died in Madrid in 1570. Spanish school. Passed many years at Rome, studying painting, sculpture, and architecture ; aided Daniele da Volterra in the embellishment of the Rovere Chapel in Trinità de' Monti, where he painted a Nativity of the Virgin, and Giorgio Vasari, who calls him Bizzera, in the frescos of the Cancellaria in the palace of Cardinal Farnese. Returned to Spain in 1556, became sculptor to Philip II. in 1562 and one of his painters in ordinary in 1563. He executed frescos in the Alcazar of Madrid and many altarpieces, few of which have survived, but devoted most of his time to sculpture. A Sybil attributed to him is in the Hermitage, St. Petersburg, and a Magdalen in the Museo de Fomento, Madrid.—Vasari, ed. Mil., vi. 229, vii. 60, 681 ; Stirling, i. 241 ; Ch. Blanc, École espagnole ; Cean Bermudez ; Meyer, Künst. Lex., iii. 260.

BECKENKAMP, KASPAR BENEDIKT, born at Ehrenbreitstein, near Coblentz, Feb. 5, 1747, died at Cologne, April 1, 1828. German school ; history, landscape, and portrait painter, pupil of his father and of Januarius Zick, at Coblentz, where he found a patron in Clemens Wenceslaus, Elector of Treves, and painted many princely personages ; settled at Cologne in 1795 and devoted himself chiefly to the reproduction of paintings by the Old German masters.—Merlo, Nachrichten, 28.

BECKER, ADOLF VON, born in Finland, Aug. 14, 1831. Genre painter ; pupil of Copenhagen Academy in 1856–58 ; studied then in Düsseldorf, and from 1860 at the École des Beaux Arts in Paris, and under Couture, Cogniet, Hébert, Barrias, and Courbet. Went to Spain, in 1863, and to Italy, in 1866. In 1869 he was appointed professor of drawing at Helsingfors University. Works: Boy with Kite, French Judge (1863) ; Painter and Model (1867) ; Motherly Pride (1868) ; Gamblers (1869) ; After Dinner, A Game of Piquet, Sick Woman (1878).—Meyer, Künst. Lex., iii. 270.

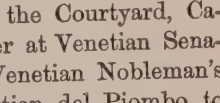
BECKER, ALBERT, born in Berlin, Oct. 22, 1830. Genre and animal painter, pupil of Berlin Academy from 1848 under Klöber, and long his assistant in fresco painting. After a year in Paris (1860), he devoted himself to the representation of domestic animals, from his skill as a cattle painter was surnamed Cow-Becker. Works: Blind Man's Buff, Village Scene, By the Roadside in Spring, At the Brook, Unbidden Guests, Before the Parsonage, Halt at Forester's House, Before and After the Christening.—Meyer, Künst. Lex., iii. 270 ; Müller, 35.

BECKER, AUGUST, born in Darmstadt in 1822. Landscape painter, pupil in Darmstadt of Schilbach, then at Düsseldorf Academy. In 1844 he visited Norway, Switzerland, and Tyrol, afterwards the Scotch Highlands, and was repeatedly called to Balmoral to instruct the English princesses in drawing and landscape painting. Works: Alpenglühen (1846); the Hu

rongen in the Midnight Sun (1846); Norwegian Table-land (1861); Evening in Berner Oberland (1860 and 1867); Evening in Bavarian Highland (1862); The Eiger in Switzerland, Kaisergebirge in Tyrol (1864); Königssee (1874); Wallensee in Switzerland, Inundation on the Nether Rhine, The Dachstein (1876).—Brockhaus, ii. 669; Müller, 34.

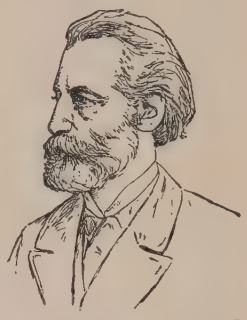
BECKER, FERDINAND, born in Mentz; contemporary. Painter of fairy tales, pupil in Frankfort of Steinle. First exhibited at Frankfort in 1874. Works: Story of the Little Brother and Sister (1874); The Poor Servant (1875); Story of the Three Esquires of Roland (1877), Royal Cabinet of Engravings, Dresden.—Meyer, Künst. Lex., iii. 271; Kunst-Chronik, ix. 398, x. 601, xii. 548.

BECKER, GEORGES, born in Paris about 1845. Genre painter, pupil of Gérôme. Medals: Paris, 1870; 2d class, 1872; Philadelphia, 1876. Works: In the Catacombs (1868); Orestes and the Furies (1870); Martyr's Widow (1872); *Rizpah* protecting the Bodies of her Children (1873); Christian Martyr (1879); Image-Seller of Pompeii, H. P. Kidder, Boston.—Kunst-Chronik, viii. 71, x. 532; Am. Art Rev. (1880), 489; Meyer, Künst. Lex., iii. 271; Müller, 34.



BECKER, JAKOB, born at Dittelsheim, near Worms, in 1810, died in Frankfort, Dec. 22, 1872. Genre and landscape painter, pupil of Düsseldorf Academy under Schirmer; after painting landscapes and romantic scenes, he took up genre, choosing his subjects chiefly from peasant life. In 1840 he became professor at the Städel Institute in Frankfort. Works: Knight and his Sweetheart, Praying Peasant Family, Evening at the Well, Departure of the Recruit, Returning Soldier; Wounded Poacher, Raczynski Gallery, Berlin; Shepherd struck by Lightning, Städel Gallery, Frankfort; Peasant Family on Pilgrimage, Husbandmen Surprised by a Storm, New Pinakothek, Munich; Returning Harvesters.—Meyer, Künst. Lex., iii. 267; Wolfgang Müller, Düsseldorf K., 236.

BECKER, KARL (LUDWIG FRIEDRICH), born in Berlin, Dec. 18, 1820. History and genre painter, pupil of Aug. von Klöber in the Berlin Academy; studied fresco under A. Hess at Munich (1843), and after a year in Paris and two years in Rome (1845–47) returned to Berlin to paint historical and mythological pictures. Visited Venice several times and collected materials for painting Venetian Renaissance subjects, in representing which his improved colour showed the influence of the masters of that school. Professor and senator of Berlin Academy. Works: Belisarius as a Beggar (1850); Cecrops as Founder of Athens, Hyllus, Mercury and Argus, Hypsipyle and Archemorus, Cadmus as Dragon Slayer (frescos), National Museum, Berlin; Christ on Lake Genesareth, Fiddler in the Courtyard, Capuchin Sermon, Jeweller at Venetian Senator's (1855); Visit at Venetian Nobleman's (1857); Visit of Sebastian del Piombo to Titian (1861); Doge in Council (1864); The Bravo, Carnival in Venice, Return from Carnival, Venetian Balcony Scene, Charles V. at Titian's, Scene from Götz von Berlichingen (1869), *Charles V.* and Fugger (1870), National Gallery, Berlin; Dürer in Venice (1873); Bianca Capello (1874); Coronation of Ulrich von Hutten as Poet Laureate (1876), Cologne Museum; In the Picture Gallery, Scene from Marriage of Figaro (1874); Emperor Maximilian receiving Venetian Embassy (1877); Othello (1880); Carnival Festival in Doge's Palace (1881). Works in the United States: Italian Mother's Prayer, D. W. Powers, Rochester, N. Y.; Cup of Tea, W. Richmond, Provi-



dence; Farewell, W. H. Fosdick, Louisville; Petition to the Doge (1860), W. T. Walters, Baltimore; Good Morning, Venetian Lady, C. H. Wolff, Philadelphia; Grandfather's Birthday, Mrs. W. P. Wilstach, Philadelphia; Welcome Guests, J. T. Martin, Brooklyn: Petitioning the Doge, C. P. Huntington, New York.—Brockhaus, ii. 670; Meyer, Künst. Lex., iii. 268; Müller, 34; Rosenberg, Berliner Malerschule, 91, 125; Land und Meer (1883), ii. 909.

BECKER, LUDWIG HUGO, born at Wesel, July 19, 1833, died in Düsseldorf, Dec. 25, 1868. Landscape painter, pupil at Düsseldorf Academy of Schirmer and Gude, travelled afterwards in Westphalia, Switzerland, Normandy, and to the Baltic. Works: Sacrifice of the Ancient Germans (1856); Shepherd in the Pasture, Sunday Morning, Passing Storm, Washerwomen at the Brook, Village in the Snow, Christmas Eve, Boys Bathing, Shepherd Boy, On the Heights (1867); Vintage on the Moselle.—Blanckaris, 32; Meyer, Künst. Lex., iii. 270; Zeitsch. f. b. K., viii. 275.

BECKER, PETER, born in Frankfort, Nov. 10, 1828. Landscape and architecture painter; pupil at Städel Institute, under Jakob Becker and Hessemer. The banks of the Rhine have furnished him with subjects for many landscapes. Member of Société belge des Aquarellistes. Thirty large views of old Frankfort (cartoons), Rhine landscapes in oil and water colours.—Meyer, Künst. Lex., iii. 269.

BECKERATH, MORITZ VON, born at Crefeld in 1838. History painter, pupil at Düsseldorf Academy of Kehren, then from 1859, in Munich, of Schwind. Works: Death of Duke Ulrich of Würtemberg (1869), Burial of Alaric, Schack Gallery, Munich; The Dream, Tragedy by Heine, Lear and the Fool, Napoleon's Retreat from Moscow (1866); Götz of Berlichingen with the Gipsies, Scenes from Crusades, Offering of the German Crown by Louis II. of Bavaria (1874).—Meyer, Künst. Lex., iii. 272; Illustr. Zeitg. (1871), ii. 348.

BECKMANN, KARL, born in Berlin, March 23, 1799, died there, Oct. 2, 1859. Landscape and architecture painter, pupil of Wach, visited Paris in 1824 and was in Italy in 1828–33. Was professor at the Berlin Academy. Works: Monastery of S. Benedetto near Subiaco, National Gallery, Berlin.—Jordan, 43.

BECKMANN, KONRAD, born in Hanover, in 1846. Genre painter, pupil, in 1866–68, of Munich Academy, then of Piloty; paints humorous subjects. Works: Tailor reading Newspaper (1868); Best Shot (1870); Sacrifice of a Village Poet.—Kunst-Chronik, v. 108, xiv. 142.

BECKMANN, LUDWIG, born in Hanover, Feb. 21, 1822. Animal painter; studio in Düsseldorf. His spirited and truthful boar and bear hunts have been bought mostly in England.—Brockhaus, ii. 675.

BECKMANN, WILHELM (HERMANN ROBERT AUGUST), born in Düsseldorf, Oct. 3, 1852. History painter, pupil of Düsseldorf Academy (1869–72), then until 1874 of E. Bendeman, after whose compositions he executed some decorations in the Cornelius room of the National Gallery in Berlin. Works: Communion of the Hussites before Battle (1874); Gudrun (1877); Surrender of Fortress Rosenberg in 1427 (1880).—Kunst-Chronik, ix. 682, xii. 665.

BECKWITH, JAMES CARROLL, born in Hannibal, Mo., Sept. 23, 1852. Figure and portrait painter, pupil, in 1873, of Carolus Duran and of the École des Beaux Arts in Paris. Sketched in Spain and Normandy in 1880–81. Member of Society of American Artists. Studio in New York. Works: Christian Martyr, Head of a Child (1881); Azalea, Model's Breakfast (1882); Cordelia, Summer (1883); Vivian (1884). Portraits: Wm. M. Chase, Ethel (1882); Miss Jordan (1883).

BECQUET, HENRI JEAN, born at Bruges in 1812, died there, Oct. 19, 1855. History painter, pupil at Bruges Academy of Dumery, then at Antwerp Academy of N. de Keyzer; after his return became pro-

fessor at Bruges Academy. Works: Last Moments of Mozart; Holy Family, Academy, Bruges; Martyrdom of St. Philemon, St. John's Hospital, ib.—Biog. nat. de Belgique, ii. 76.

BEDAFF, ANTONIS VAN, born at Antwerp, Dec. 25, 1787, died at Brussels in 1829. History and portrait painter, pupil of the Central School at Antwerp, but formed himself principally by study of the Dutch masters of the 17th century; for a long time professor and director of the school of design at Bois-le-Duc; settled afterwards at Brussels. Works: First Meeting of the Estates General at Dordrecht in 1572, Last Interview of William of Orange with Egmont, Confederation of the Nobles, National Museum, Amsterdam.—Biog. nat. de Belgique, ii. 76.

BEDOLO, GIROLAMO. See *Mazzola*, Girolamo.

BEECHEY, Sir WILLIAM, born at Burford, Oxfordshire, Dec. 12, 1753, died at Hampstead, Jan. 28, 1839. Admitted a student of the Royal Academy, London, in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich returned to London, where he long enjoyed uninterrupted favour with the fashionable world. In 1793 he painted a portrait of Queen Charlotte and was appointed by her royal portrait painter, and became an A.R.A. In 1798 he painted the large equestrian picture, now at Hampton Court, of George III. at a Review in Hyde Park, and in the same year became R.A. and was knighted. He is said to have exhibited 362 portraits at the Academy. As examples of his style may be cited his own portrait, and those of Sir F. Bourgeris, George Rose, and Mrs. Siddons, in the National Portrait Gallery, the portrait of Joseph Nollekens in the National Academy, that of George III. in the Waterloo Chapel, Windsor, and that of Mr. Coffin in the possession of his descendant, Miss Robbins, in Boston, Mass. He was successful in likenesses, but his women are wanting in grace and his men in character.—Cat. Nat. Port. Gal.; Redgrave; F. de Conches, 327; Ch. Blanc, École anglaise; Art Union Journal (1839); Meyer, iii. 277; Sandby, i. 311.

BEELT, CORNELIS, second half of 17th century. Dutch school; landscape and genre painter in the manner of Claes Molenaer, and Helmont, the elder. Works: Interior of Weaver's Room, Ferdinandeum, Innsbruck; do., and Coast View, Mannheim Gallery; Strand of Schevoningen, P. von Semenoff, St. Petersburg.—Meyer, Künst. Lex., iii. 281.

BEER, WILHELM (AMANDUS), born in Frankfort, Aug. 9, 1837. Genre painter, pupil of his great-uncle, the landscape painter Radl, then studied history painting in Städel Institute under Steinle. Having visited the Bavarian Alps, he took up genre painting, especially peasant life. After repeated sojourns in Russia he returned to Frankfort in 1870. Works: Thomas of Bologna visiting Albrecht Dürer; St. Cecilia; The Meistersingers; Banquet at a Nuremberg Patrician's; Arrival of Church Bell in Bavarian Village; Return of the Best Shot; Turkish Prisoners in Russian Town; Peasants' Festival on St. Nicholas Day; Russian Gipsy Camp; On the River-Banks of a Russian Town; First Turkish Prisoners in Dorogobush. Exhibited at Munich (1883): Fair in Slednova, Horse Market in Russian Village, Gipsies in a Ravine.—Müller, 36.

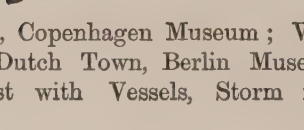
BEERNAERT, EUPHROSINE, born at Ostend, Belgium, April 11, 1831. Landscape painter; pupil, in Brussels, of P. L. Kuhnen; travelled in Germany, France, and Italy. Medals in Vienna (1873), Brussels (1875), Philadelphia (1876), Sidney (1879), Melbourne (1880); Order of Leopold (1881). Paints chiefly Dutch views. Works: The Brook (1867); Old Oaks, Lisière de bois dans les dunes (1878); Village of Domburg (1878); Wood at Oost-Kapel (1878).—Meyer, Künst. Lex., iii. 286.

BEERS, JAN VAN, born in Belgium; contemporary. Genre and portrait painter; studio in Antwerp. Works: Long Live the

Gueux! (1874); Jacob van Maerlandt (1875); Trial for Witchcraft (1876); Faust and Mephistopheles, Black in Black, Evening Fancy, Page of 17th century (1877); People's Gratitude (1877); L'Enfant au Tarin (1878); Triptych with Death of Jacob Van Maerlandt (1879); Summer Evening (1880); Entombment (1883), Church of Krolingen. —Meyer, Künst. Lex., iii. 287; Kunst-Chronik, xiii. 274, 707; xiv. 721.

BEERSTRAATEN, A., second half of 17th century. Dutch school; landscape painter; flourished probably at Amsterdam; identified, by Havard, with Jan B., but wrongly so, as the following works are all signed and well authenticated as his: Great Winter Landscape, Amsterdam Museum; Frozen River with Skaters, Berlin Museum; Winter Landscape (1664), Copenhagen Gallery. Several in private galleries.—Havard, A. & A., iii. 1; Meyer, Gemälde köngl. Mus., 30; Repertorium, iii. 442; iv. 300.

BEERSTRAATEN, JAN, born in Amsterdam, baptized May 31, 1622, died there in 1687. Dutch school; landscape and marine painter. His favourite subjects were winter scenes, with groups of small figures, painted with great harmony of colour, and fine contrasts of light and shade. Lingelbach usually supplied the figures in his marine pieces. Works: Ancient Port of Genoa, Louvre; Ruins of old Town Hall (1652), City Interior in Winter, Sea Battle (1666), Two Winter Views of Amsterdam, Winter Landscape, Museum, Amsterdam; St. Olof's Chapel, Six Collection, ib.; Winter View of old Town Hall at Amsterdam, An Italian Seaport, Rotterdam Museum; View of Dutch Church, Haarlem Gate at Amsterdam, Copenhagen Museum; Winter View of Dutch Town, Berlin Museum; Rocky Coast with Vessels, Storm near Coast, Dresden Gallery.—Havard, A. & A., holl., iii. 1; Meyer, Künst. Lex., iii. 287.



BEEST, ALBERT VAN, born at Rotterdam, June 11, 1820, died in New York, Oct. 8, 1860. Marine painter, self-taught; accompanied, when quite young, Prince Henry of the Netherlands on a three years' journey to the East, went in 1845 to America, where he lived mostly in Boston and New York and acquired considerable reputation. William Bradford and R. Swain Gifford were his pupils.—Meyer, Künst. Lex., iii. 289.

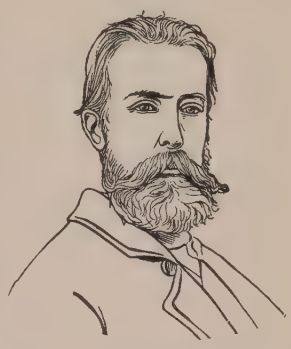
BEEST, SYBRAND VAN, flourished at The Hague in 1635–71. Dutch school; landscape and genre painter, apparently influenced by Jan van Goyen. Works: Parade on Coast of Scheveningen (1643), Municipal Museum, Hague; Market Scene, Rotterdam Museum; Vegetable Market (attributed to S. Bles), Stuttgart Gallery; do., (1635), Liechtenstein Gallery, Vienna; Pig Market (1668), Peasant's Room (attributed to I. van Ostade), Stockholm Museum.—Archief v. Nederl. K., iv. 117, 129; Meyer, Künst. Lex., iii. 289.

BEGA, CORNELIS PIETERSZ, born in Haarlem, baptized Nov. 15, 1620, died there, Aug. 27, 1664. Dutch school; genre painter, one of the best pupils of Adrian van Ostade, though by no means his equal. Works: Peasants' Concert, Scholar in his Study, Amsterdam Museum; Saying Grace, Van der Hoop Museum, ib.; Company of Smokers, Lille Museum; Rustic Interior (1662), Louvre, Paris; Two Ballad Singers, Alchymist in his Laboratory, Cassel Gallery; Three (two dated 1663), Städel Gallery, Frankfort; Dentist, Moltke Gallery, Copenhagen; Musical Couple, Stockholm Museum; Tippling Scene,

Schwerin Gallery; Peasants in Tavern (1663), Peasant Family, Weaver's Room, Hermitage, St. Petersburg; Weaver's Room, Peterhof; Lute Player (1662), Peasant Family, Peasants in a Tavern, Berlin Museum; Peasants Dancing, Dresden Gallery; do., Old Pinakothek, Munich; Room with Peasants, Room with two Women (attributed to S. van Hoogstraeten), Vienna Museum; Satyr Blowing Warm and Cold, Pesth Museum; Lute Players, Card Players, Uffizi, Florence; One (1662), Dublin Gallery.—Ch. Blanc, École hollandaise; Meyer, Künst. Lex., iii. 290; Van der Willigen, 75.

BEGAS, ADALBERT FRANZ EUGEN, born in Berlin, March 5, 1836. History, genre, and portrait painter, third son of Karl Begas. Studied engraving for five years under Lüdnitz, in 1860 went to Paris and copied in the Louvre, and in 1862 to Weimar, where he became the pupil of Böcklin. Visited Italy in 1863–69, and made copies of Titian and Raphael. Painted originally idyllic and mythological pictures and a great many very good portraits. Works: Portrait of himself (1860), Mother and Child (1863), National Gallery, Berlin; Portrait of a Lady (1866), Cupid and Psyche (1867); Resurrection (1868); St. Cecilia (1869); Cupid finding Psyche (1870); Das Volkslied, Othello and Desdemona, Genii of Spring (1881); In Midsummer (1881); The Last Friend, Little Beginnings, Portraits.—Brockhaus, ii. 690; Meyer, Künst. Lex., iii. 305; Müller, 38; Illustr. Zeitg. (1871), ii. 211; Rosenberg, Berl. Malersch., 76.

BEGAS, KARL, born at Heinsberg, Sept. 30, 1794; died in Berlin, Nov. 24, 1854. History and portrait painter. Studied at Bonn in 1801, under Philippart, and at Paris in 1812, under Gros. Passed successively under the influence of the old German and early Italian masters. Went to Italy in 1822, and in 1834 returned to Berlin, where he at first painted in the style of the so-called Nazarenes (German Pre-Raphaelites); but afterwards treated history and genre in the romantic style of the Düsseldorf school. He painted portraits of many celebrated persons, such as Humboldt, Schelling, Cornelius, Mendelssohn, etc., and was long court painter and professor at the Berlin Academy. Works: Christ on Mount of Olives (1818), Garnisonskirche, Berlin; Coming of the Holy Ghost (1821), Cathedral, ib.; Resurrection (1827), Werder Church, ib.; Tobias and the Angel (1835), Portrait of Thorwaldsen, National Gallery, ib.; Baptism of Christ, Garnisonskirche, Potsdam; Portrait of his Parents (1821), Cologne Museum; Sermon on the Mount (1831); Exposing of Moses (1832); Lurley (1834); Henry IV. at Canossa (1836); Maiden from Afar, Mediæval King listening to Page playing the Harp (1838); Glorification of Christ (1839); Christ prophesying the Fall of Jerusalem (1840); Three Girls resting in the Shade of an Oak (1842); Mohrenwäsche (1842); replica, National Gallery, Berlin; do., Ravené Gallery, ib.; Christ on Mount of Olives (1842); Christ Calling the Heavy Laden (1844); Christ Crucified (1846); Adam and Eve beside the Body of Abel (1848); Betrayal of Our Lord (1852).—Allgem. d. Biogr., ii. 269; Ch. Blanc, École allemande; Merlo, 33; Meyer, Künst. Lex., iii. 300; Raczynski, iii. 27; Rosenberg, Berl. Malersch., 61.

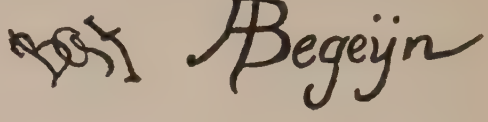


BEGAS, OSKAR, born in Berlin, July 31, 1828, died there, Nov. 10, 1883. History and portrait painter, son and pupil at Berlin Academy of Karl Begas; went in 1852 to Rome, and after his return, in 1854, devoted himself chiefly to portrait painting. Works:

Fall of Pompeii (1852); Conversation (1853), National Gallery, Berlin; Descent from Cross (1853), St. Michael's Church, Berlin; Portraits of Sculptor Sussmann (1856), of Johannes von Müller (1858), of Count Schwerin Putzar (1858), of Cornelius (1861), Antwerp Museum; of Paulina Lucca, Crown Prince of Prussia, Princess Victoria (1866), Count von Moltke (1868), King William (1869), Reception of the Salzburg Protestants in Potsdam (1864), Frederic the Great in the Chapel at Charlottenburg (1868), Diana and Actæon, Six Scenes from Cupid and Psyche, Thirteen Allegories, Berlin City Hall; Snipe Hunting on Rügen (1872); Chase in the Woods (1876); Venus Resting, Judgment of Paris, Mother's Joy, Gretchen, Eva, Editha (1881).—Brockhaus, ii. 689; Meyer, Künst. Lex., iii. 302; Müller, 37; Rosenberg, Berl. Malersch., 75.

BEGAS, PARMENTIER LUISE, born in Vienna; contemporary. Architecture and landscape painter; pupil in Vienna of Schindler; visited Constantinople, then several times Italy, especially Venice, Rome, and Taormina in Sicily; studio in Berlin since 1877, when she was married to Adalbert Begas. Works: Venetian Vistas, Kitchen Interior in Sicily, Burial-Ground in Scutari. —Meyer, Künst. Lex., iii. 306; Müller, 38; Zeitschr. f. b. K., xiii. 378; Kunst-Chronik, xv. 549.

BEGEIJN (Bega), ABRAHAM CORNELISZ, born at Leyden(?) in 1621 or 1622, died in Berlin, June 11, 1697. Dutch school; landscape, animal, marine, and still-life painter; settled at The Hague since 1653, went to Berlin as court painter to the Elector of Brandenburg in 1688. In his earlier works he approaches the manner of Asselyn, in his later ones that of Berchem. Works: Coast near Naples, Brussels Museum; Still Life in Italian Landscape (1653), Bordeaux Museum; Wood Landscape, Landscape with Thistles, Butterflies, and Birds, Brunswick Gallery; Landscapes with Cattle, in the Louvre, Paris, the Amsterdam (1660) and Berlin Museums, Copenhagen (3), Oldenburg, Göttingen, Schwerin Galleries, Hermitage, St. Petersburg (2), Liechtenstein Gallery,



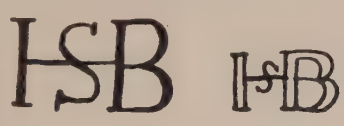
Vienna.—Meyer, Künst. Lex., iii. 307; Riegel, Beiträge, ii. 389.

BEGGROFF, ALEXANDER CARLOVICH, born in St. Petersburg, Dec. 17, 1841. Marine painter, son of the water colour painter and lithographer Carl Petrovich B.; pupil of St. Petersburg Academy, then in Paris (1871–74) of Bogoljuboff. Works: Views of Canea, Plymouth, Havre, Rouen, Étretat, Fécamp, Dordrecht; Views in Livland; Mouth of the Neva, Baird's Factory, and Exchange at St. Petersburg; Harbor at Peterhof; The Steamships Dershava, Grand Duke Constantine, Svietlana (1872–81); Winter View of St. Petersburg (1878). —Meyer, Künst. Lex., iii. 309.

BEHAM (Behaim, Behem), BARTHEL, born in Nuremberg in 1502, died in Venice in 1540. German school; history and portrait painter, pupil of Dürer. In 1524 he was accused of heresy, and exiled, together with his brother, Hans Sebald, and George Pencz. In 1527 was at Munich, in service of Duke William of Bavaria, who sent him afterwards to Italy. Was also an engraver, and one of the so-called Little Masters. Works: Palatine Otto Heinrich (1535), Augsburg Gallery; five panels with Saints, Christ on Mount of Olives, Berlin Museum; three pictures with Saints and Donors, altarpiece with Coronation of the Virgin (1536), do., with SS. Ann, Andrew, Erasmus, etc., Christ on the Cross, four panels with Saints, Fürstenberg Gallery, Donaueschingen; three panels with portraits of King Ferdinand's Children (?), Amsterdam Museum; altarpiece with Flagellation and Saints, Kunsthalle, Carlsruhe; Miracle of the Cross (1530), Death of Curtius (1540), King Louis of Hungary, Old Pinakothek, Munich; Christ bearing the Cross, Maurice Chapel, Nurem-

berg; two portraits of Bavarian Princes, Nostitz Gallery, Prague; fifteen do., Schleissheim Gallery; Two altar wings with Saints, Sigmaringen Museum; St. Bruno in the Desert, Stuttgart Gallery.—Allgem. d. Biogr., ii. 277; Keane, Early Masters, 151; Meyer, Künst. Lex., iii. 311; Scott, Little Masters, 49; W. & W., ii. 410; Rosenberg, S. & B. Beham, Leipsic, 1875.

BEHAM (Behaim, Behem), HANS SEBALD, born at Nuremberg in 1500, died in Frankfort, Nov. 22, 1550. German school; banished, with his brother Barthel, in 1524, but seems to have returned to Nuremberg, and afterwards led a wandering life, appearing in Munich, 1530, and settled in Frankfort in 1534. Was most prominent as one of the Little Masters, excelling as a painter only in miniatures. Works: Table-Top, with Scenes from Life of David, Louvre; do. with Bathers, etc., Wiesbaden Museum; Scenes of Bathing, Shipping and Hunting, Berlin Museum.—Allgem. d. Biogr., ii. 279; Keane, Early Masters, 144; Kugler (Crowe), i. 179; Meyer, Künst. Lex., iii. 318; Scott, Little Masters, 49; W. & W., ii. 407; Rosenberg, S. & B. Beham.



BEHMER, HERMANN, born at Merzien, Anhalt, in 1831. Genre and portrait painter, pupil from 1853 in Berlin of Steffeck, and at the Academy, then (1856) in Paris, at the École des Beaux Arts, and of Flandrin and Couture. After a two years' journey through Italy, Egypt, and Palestine in 1866–68, he settled in Berlin, whence in 1873 he removed to Weimar. Medal, in Philadelphia, 1876. Works: Girl with Wild Roses, Interior of House at Bethlehem (1868).—Meyer, Künst. Lex., iii. 335.

BEHR, CAREL JACOBUS, born at The Hague, July 9, 1812. Architecture painter, pupil of B. J. van Hove; member of Amsterdam Academy, 1837. Works: View of City Hall at The Hague (1836); Binnenhof, ib. (1839); Winter Landscape (1840); Het lange Voorhout, Hague (1842); Ruins of old Castle, Pavilion, Haarlem.—Immerzeel, i. 39.

BEHRENDSEN, AUGUST, born in Magdeburg, in 1810. Landscape painter, pupil at Berlin Academy of Schirmer, to whose style he adhered in most of his landscapes; settled in Königsberg, where, in 1855, he became professor at the Academy; obtained the gold medal in 1862, and was made member of the Berlin Academy in 1869. Studio at Meran, Tyrol. Works: View near Conegliano, Landscape in the style of Claude Lorrain, Mill on Mountain Brook, Morning in the Alps (Königsberg Museum); Evening in the Salzburg Mountains, View on the Traun Hills, On Lake Como, On the Coast of Genoa, Coast near Nice, Evening on the Haff, Clearing in Pinewood, Lake in the High Alps, From Northern Tyrol.—Dioskuren (1860), 384; (1861), 245; (1864), 431; (1866), 58, 369; (1867), 156; Kugler, Kl. Schriften, iii. 574, 677; Kunstblatt (1855), 395; (1856), 432; (1857), 122; Meyer, Künst. Lex., iii. 336.

BEICH, JOACHIM FRANZ, born at Ravensburg, Oct. 15, 1665, died in Munich in 1748. Landscape and battle painter, pupil and of son Daniel Beich (flourished at Ravensburg and Munich second half of 17th century); completed his studies in Italy after Poussin, and became court painter to the Elector of Bavaria. His pictures are artificial, but often grand in composition. Works: Prophet Elijah, John Baptist, and others, Old Pinakothek, Munich; eleven great Episodes from the Turkish War (1683–88), Schleissheim Gallery; others in Vienna Museum; Brunswick, Manheim, and Stuttgart Galleries.—Kugler (Crowe), ii. 567; Meyer, Künst. Lex., iii. 337.

BEIDEMANN, ALEXANDER JEGOROVICH, born in St. Petersburg, Aug. 17, 1826, died there, Feb. 27, 1869. History and portrait painter, pupil of the St. Petersburg Academy; visited Germany, Italy, and France in 1857–60; after his return became member of the Academy, and in

1861 professor. In 1863 and 1865 he travelled in the Crimea, and in 1868 went to Paris to paint altarpieces for the Russian churches there. Works: St. John Baptist in the Desert (1852); Flight into Egypt (1853); Come unto Me (1854); Christ in House of Mary and Martha (1855); Views and Costumes from Italy and Bavaria, Procession of the Host in Italy, Savoyard Girl at her Mother's Grave, Ruth and Boaz, Girl Drinking from a Spring, Lovers on a Terrace, Inn in Bavaria (1860), Apparition of the Virgin (1860); Assumption (1863).—Meyer, Künst. Lex., iii. 338.

Belisarius, Jacques Louis David, Louvre, Paris.

BEINKE, FRITZ, born in Düsseldorf, April 23, 1842. Genre painter, pupil of the Düsseldorf Academy under Müller, Sohn, and Bendemann, then studied, travelling on repeated journeys through Germany, and northern Italy. Works: Visit of Condolence (1866); Rag-Picker in Black Forest (1868); Prayer (1871); Return from Excursion (1873); Forester at Breakfast (1873); The Juggler (1874); Meeting in the Field (1875); Long Live the Emperor! (1876); Flower Girl (1877).—Meyer, Künst. Lex., iii. 342.

BELGIOJOSO, CARLO BARBIANODI, Count, born in Milan, Aug. 17, 1815, died there, June 22, 1881. Pupil of Milan Academy, under Hayez; in 1840 went to Rome, and studied works of Raphael for two years. On his return to Milan devoted himself to painting until 1854, when he abandoned art for a literary career. In 1860–1880 he was President of the Academy. His paintings show little talent, but are carefully executed.—Meyer, Künst. Lex., iii. 347.

BELIN, JEAN, born at Caen, baptized Nov. 9, 1653, died in Paris, Feb. 12, 1715. Commonly called Jean Baptiste Blin, or Blain de Fontenay. Painter of still life, pupil of Monnoyer, whose daughter he married. Member of the Academy in 1687. Employed by Monnoyer in all his works in the royal castles and public buildings, he soon won the favor of Louis XIV., and received numerous orders for works at Versailles, Marly, Compiègne, and Fontainebleau. Works: Collection of his paintings in Grand Trianon; two in the Louvre, others in the Museum of Caen, Bayeux, Rennes, Orléans, Avignon, Tours, and Marseilles.—Meyer, Künst. Lex., iii. 348; D'Argenville, Abrégé, iv. 280; Clémont de Ris, Les Musées de Province, 115; Larousse.

BELISARIUS, Jacques Louis *David*, Louvre, Paris; canvas, H. 3 ft. 4 in. × 3 ft. 8 in.; signed, dated Paris, 1784. The blind Roman general, reduced to beggary, seated at entrance of a temple at right, is recognized by one of his old soldiers as a woman drops an obolus into the helmet, held by his young companion. Salon, 1785. Engraved by Morel; Sisco. This picture is a reduction of

the original, by Fabre and Girodet, retouched and signed by David. The original (about 10 feet square), painted in 1780, was bought by the Elector of Treves, and passed to Lucien Bonaparte.—Landon, Musée, i. Pl. 13; Filhol, xi. Pl. 20; Villot, Cat. Louvre.

By F. *Gérard*, private gallery, Munich; canvas, H. 7 ft. 8 in. × 5 ft. 7 in. Belisarius, full length, standing, bearing in his arms a youth who appears to be dying from the bite of a serpent, which still clings to his leg; the blind general, seeking the road with his staff, is walking along the edge of a precipice. Painted in 1800. Engraved by Desnoyers.—Landon, Musée, ii. Pl. 56.

BELLA DI TIZIANO, *Titian*, Hermitage, St. Petersburg; canvas, H. 3 ft. × 2 ft. 5¾ in. A slender girl, half-length, in a brownish

Bella di Tiziano, Titian, Palazzo Pitti, Florence.

red hat decorated with ostrich feathers and pearls; bracelet of precious stones on arm, pearl ear-rings, and necklace. Belonged to Crozat Collection. Engraved by Sanders.—C. & C., Titian, i. 393; Cat. Hermitage, 44.

By *Titian*, Palazzo Pitti, Florence; canvas, H. 3 ft. 3 in. × 2 ft. 6 in. A young woman, half-length, in a low dress, with braided ornaments and slashed sleeves, her auburn hair plaited and twisted around her head, and a gold chain on her neck; one hand holds a chain of gold. Painted about 1534. Called by some a portrait of the Duchess of Urbino, by others of Violante, daughter of Palma Vecchio. Engraved by Guadagnini.—C. & C., Titian, i. 391; Gal. du Pal. Pitti, i. Pl. 112; Burckhardt, 719.

Attributed to *Titian*, Palazzo Sciarra, Rome. "A fine portrait by Palma Vecchio."—C. & C., Titian, i. 66; ii. 442.

By *Titian*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. Same portrait as Bella of the Hermitage, loosely dressed in a black satin pelisse lined with ermine, with hair twisted and adorned with pearls. Bought in Spain by Charles V. Engraved by Bartsch.—C. & C., Titian, i. 393.

BELLANGÉ, EUGÈNE, born in Rouen, Feb. 16, 1837. Military genre painter, son and pupil of J. L. H. Bellangé; pupil also of Picot. In 1861 he painted scenes from the Italian campaign of 1859; has recently devoted himself to illustrating French soldier types in water colours (Salon, 1877–78). Works: A Morning in Dieppe (1880); The Cobbler's House (1883).—Meyer, Künst. Lex., iii. 362.

BELLANGÉ, (JOSEPH LOUIS) HIPPOLYTE, born in Paris, Feb. 16, 1800, died there, April 10, 1866. History and genre painter, pupil of Gros and of the École des Beaux Arts. First attracted attention by his lithographs. Exhibited in nearly every salon from 1822 to 1866. Medals: 2d class, 1824, 1855; L. of Honour, 1834; Officer, 1861; Director of the Rouen Museum, 1837–54. Many of his works have been engraved. Works: Battle of Moscowa (1822), Plaster-Cast Peddler (1833), Return from Elba (1834), Battle of Fleurus, Blow with the Stirrup (1836), Battle of Wagram (1837), Battle of Loano (1838), Battle of Altenkirchen, Soldier's Family, Custom House in Lower Normandy (1839), Battle of Hondschoote (1840), Assault of Teniah de Mouzaïa, Soldier in the Hospital

(1841), Conscript Departing, Soldier Returning (1842), Battle of Corogne (1843), Battle of Ocaña (1845), Versailles Museum ; Trumpeter's Farewell, Kellermann's Charge at Marengo (1847), Rouen Museum ; The Gallant Hussar (1849); Good Priest, Mayor's Harangue (1850) ; Passage of the Guadarrama, Retreat from Russia, Review after the Battle (1852), Emperor of Russia ; Charge of Cuirassiers (1853) ; Battle of Alma, Night-Watch (1855) ; Capturing a Russian Ambush (1857), Farewell Salute, Battle in Streets of Magenta, Assault on Malakoff (1859), Marseilles Museum ; Two Friends (1861) ; Incident of Battle of Magenta (1863) ; Cuirassiers at Waterloo, Marching Past after Victory (1865) ; Beaten Squadron of Cavalry, The Guard Dies, his last work (1866).—Larousse ; Meyer, Künst. Lex., iii. 361 ; Meyer, Gesch., 473 ; Revue des d. Mondes, 1866, June 1 ; Kunst-Chronik, i. 62.

BELLANGER, CAMILLE FÉLIX, born in Paris ; contemporary. History painter, pupil of A. Cabanel, and of Bouguereau. Medal, 2d class, 1875. Works: Death of Abel (1875), Luxembourg Museum ; Cleombrotus II., King of Sparta (1876); Bacchante (1877) ; Angel at the Tomb (1877) ; Scene from Hell, after Dante (1878); Scene from Dante (1879) ; Idyl, Young Faun (1880); Twilight and Morning (1881) ; Coucou ! (1882); Cupid Asleep, A Florist (1883) ; Au Luxembourg (1885).—Meyer, Künst. Lex., iii. 363; Kunst-Chronik, xii. 618.

BELLAY, PAUL ALPHONSE, born in Paris, March 22, 1826. Portrait and genre painter, pupil of Picot and of Henriquel Dupont ; entered in 1851 the École des Beaux Arts, and received in 1852 the Roman prize for engraving. Since 1861 exhibited first Italian genre subjects ; then mostly water colour copies after Raphael. Medals in 1866, 1867, 1869 ; L. of Honour, 1873.—Meyer, Künst. Lex., iii. 368.

BELLE, ALEXIS SIMON, born in Paris, Jan. 12, 1674, died there, Nov. 21, 1734. Portrait painter, pupil of François de Troy ; member of Academy in 1703 ; held in great honour by the French and Polish courts and the Pretender James III. Works : Portraits of Maria Leczinska and Son, of Dauphin Louis, of the Sculptor Lerambert, of himself, Versailles Museum ; Portraits of Louis XIV., his Queen, his Sisters, Duchess of Orléans, Stanislaus Leczinska, Cardinal Polignac.—Dussieux, Mémoirs inédits, ii. 233 ; Jal, 187 ; Larousse ; Meyer, Künst. Lex., 369.

BELLE, AUGUSTIN LOUIS, born in Paris in 1757, died there, Jan. 12, 1841. History painter, son and pupil of Clement Louis B. Succeeded his father in 1806 as inspector of the Gobelins manufactory. Works : Tobias Blessed by his Father (1788); Ruth and Boaz (1791); Mars crowned by Venus (1801); Allegory of Peace (1817), Rouen Museum; Hagar in the Desert (1819), Tours Museum. — Meyer, Künst. Lex., iii. 369 ; Bellier.

BELLE, CLÉMENT LOUIS MARIE ANNE, born in Paris, Nov. 16, 1722, died there, Sept. 29, 1806. History painter, son of Alexis Simon, pupil of his mother Marie Nicole Horthemels and of François Lemoine ; member of Academy in 1761 ; professor in 1765 and rector in 1790. After 1755 Inspector of the Gobelins manufactory, Paris. Works: Purification of the Churches after the Desecration of 1722 (1759), St. Merry, Paris ; Archangel Michael as Victor (1767), Soissons Cathedral ; Christ, Parliament-Building, Dijon ; Return of the Prodigal Son, Lille Museum.—Larousse ; Meyer, Künst. Lex., iii. 369.

BELLE FÉRONNIÈRE, Leonardo da *Vinci*, Louvre ; wood, H. 2 ft. × 1 ft. 5½ in. Bust, head three quarters, turned to left, dressed in a red robe, ornamented with embroidery and gold bands ; hair confined with a féronnière or frontlet. Long supposed to be a portrait of the noted mistress of Francis I., La Féronnière, so called either because she was the wife of a rich feronnier (iron-monger) or of a bourgeois named Jean Féron, whose jealousy is said to have been

the primal cause of the king's death. Believed by some to be the portrait of Lucrezia Crivelli, mistress of Ludovico Sforza, Duke of Milan, painted by Leonardo about 1497 ; and by M. Delécluze a likeness of Ginevra Benci. But the picture is called by Père Dan in his Trésor des Merveilles de Fontainebleau (1642), portrait of a Duchess of

Belle Féronnière, Leonardo da Vinci, Louvre.

Mantua, and it has lately been shown that Leonardo really painted (1500) a portrait of Isabella d'Este Gonzaga, Marchioness of Mantua. As the features are wholly unlike those of Isabella in Titian's picture in the Vienna Museum, La Belle Féronnière may be considered still unidentified.—Vasari, ed. Mil., iv. 61 ; Clément, 214 ; Rigollot, Hist. des Arts, i. 297 ; Heaton, Leonardo, 15, 268 ; Acad. (1870), i. 123 ; Villot, Cat. Louvre ; Mündler, Essai, 123 ; Ch. Blanc, École florentine.

BELLE JARDINIÈRE. See *Madonna* Belle Jardinière.

BELLÉE, LEON (Le Goaësbe) DE, born at Ploermel (Morbihan) ; contemporary. Landscape painter, pupil of Montfort. Paints sometimes marine-views. Works : Washing at Low Tide, Clearing in the Woods, Charcoal-Burners' Hut (1874); Fleet of Sardine Fishermen (1875); Cutting in the Woods, In the Woods with Hoar-Frost (1879); Fish-Pond in Forest of Aigne (1880); Before a Storm, Autumn (1881); Fishing in Arctic Regions at Hammerfest, Town of Karasjok in Lapland (1882); Pierced Rock in Calvados, Pond in May (1883); Life in the Forest, Swamp in Isle of France (1884); Hoar Frost (1885).—L'Art (1875), i. 281.

BELLEGAMBE, JEAN (Jehan), born at Douai, about 1475 (?), died there after 1533. Flemish school ; history painter, and one of the best masters in Flanders of that period ; enjoyed great fame, especially in his native city, and was styled le maître des couleurs. Works : Polyptych with Trinity and eight other pictures (about 1511), Notre Dame, Douai ; two altarwings with Glorification of the Virgin (1526), Museum, ib. ; Adoration of Infant Christ (1528), Preparing for Crucifixion, Cathedral, Arras ; Altar with Last Judgment, Berlin Museum ; Adoration of the Magi (?), Madrid Museum. —Biog. nat. de Belgique, ii. 126 ; Förster, Denkmale, x. iii. 7 ; Meyer, Künst. Lex., iii. 371 ; Michiels, iv. 150 ; W. & W., ii. 525.

BELLEL, JEAN JOSEPH, born in Paris, Jan. 26, 1810. Landscape painter ; pupil of Ouvrié ; sent his first picture to the Salon of 1836. In 1856 he visited Algeria, and has drawn many of his subjects from there. He is noted for his charcoal drawings. Medal, 1st class, 1848 ; L. of Honour, 1860. Works : View of the Close of St. Mark in Rouen (1836); Christ and the Samaritan Woman, Environs of Clermont, Gorge of Atrans, View of Massa (1846), Duchess of Orleans ; Daphnis and Chloe (1853); Flight into Egypt (1855); Street in Constantine (1857); Landscape with Ruins, The Halt, Oasis in the Sahara (1859); Oasis of Tolga, Road from El-Kantara to Bathna (1861), Ch. Evrard, Paris ; Solitude or Road from Medeah to Boghar (1863), Luxembourg Museum ; Environs of

Naples, Chartres Museum; Joseph led into Captivity, Daphnis and Chloe, Crow Lake (1864); Gypsies Travelling (1865); Road from Chateldon to Montpeyroux, Banks of the Thérain (1866); Arabs running from a Fire, Saw-mill on the River Sillet (1868); The Last Fine Days, Environs of Medeah (1869); Mountains of Lachant (1870); Road from Boghar to Boussaada, Environs of Cassis (1873); Environs of Allevard (1874); From Constantine to Batna (1875); Arabs Looking for Camping Ground (1876); Vivarais, Road from Medeah to Boghar (1879); Environs of Toulon, Across Algeria (1880); Ravine of Constantine, Arabian Improviser, Lachaux Road (1881); View in Trani, Saw-mill in Valley of Thérain (1882); Kabylia, Environs of Puy-Guillaume (1883); Castle of Chateldon, Approach to Biskra (1885).—Larousse; Meyer, Gesch., 768, 777; Müller, 39; Vapereau, 175.

BELLER, ALEXANDER IVANOVICH, born in St. Petersburg, Aug. 5, 1804, died there, Feb. 25, 1870. Pupil of Venezianoff and of the St. Petersburg Academy. Was a deaf mute, and devoted his whole life to the art education of deaf mutes. Works: Room in a Palace, Peasant's Room (1833), Twelve Pictures of Saints for Deaf-Mute Asylum, and Obuchow Hospital, St. Petersburg.—Meyer, Künst. Lex., iii. 375.

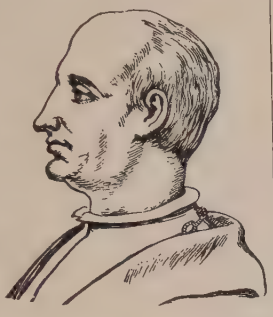
BELLERMANN, FERDINAND, born at Erfurt, March 14, 1814. Landscape painter; pupil, under Blechen, of the Berlin Academy and of Schirmer, visited with Friedrich Preller in 1839 Rügen, in 1840 the Netherlands and Norway, and in 1842, on Humboldt's suggestion, was sent to South America by King Frederick William IV. He returned in 1845, with three hundred sketches in oil and drawings, now in the National Gallery, Berlin, devoted himself to teaching in 1849, visited Italy in 1853–54, and became professor at the Berlin Academy in 1866. Since his second journey to Italy in 1877, he has alternately treated Italian and Tropical subjects. Works: Stubenkammer on Rügen, Norwegian Landscape, Bellevue Castle, Berlin; Guachero Cave in Venezuela, Replica, with Humboldt and Missionaries, National Gallery, Berlin; Plateau of Merida, Coast of Laguayra, Lake Urno, three Tropical Wood Landscapes, Sierra Nevada, Abrida in the Andes, Valley of Caracas, Falls of Terni, Castel Gandolfo, Palace of Queen Joanna, Giant's Grave and Sacrificial Stone, New Museum, Berlin.—Meyer, Künst. Lex., iii. 376; Rosenberg, Berl. Malersch., 328; Zeitschr. f. b. K., iv. 118.

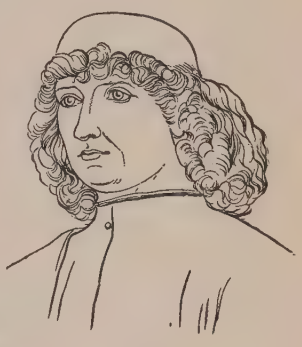
BELLET DU POISAT, PIERRE ALFRED, born at Bourgoin, Isère, Oct. 5, 1823, died in Paris in Sept., 1883. History, landscape, and marine painter, pupil of Drolling and of Flandrin; entered École des Beaux Arts in 1845, followed at first the style of Delacroix, later that of the Venetians, and has more recently, in landscape and marine painting, imitated the Dutch. Works: Marguérite in Church (1857); Entry of the Hussites into the Council of Basle (1859); Jews in Captivity (1868); Christ served by Angels, Christ walking on the Waters (1875); La Nuit dans le Port (1879); Mill of Dordrecht, Canal near Scheveningen, Rural Wedding, Fight of the Centaurs with the Lapiths (1880); Canal in the Dunes (1881); Banks of the Meuse, Marine (1882); Entrance to the Harbour of Marseilles (1883).—Meyer, Gesch., 288; Larousse.

BELLEVOIS, J., second half of 17th century, died in Hamburg in 1684 (?). Dutch school; marine painter; mentioned as settled in Hamburg about 1673–80. Works: Calm Sea with Vessels, Madrid Museum; Slightly Agitated Sea (1659), Dr. A. Bredius, Amsterdam; Storm on Rocky Coast (1664), Brunswick Gallery; Similar subject, Consul Weber, Hamburg.—Meyer, Künst. Lex., iii. 378; Riegel, Beiträge, ii. 410.

BELLINI, GENTILE, born probably at Padua in 1426–7, died in Venice, Feb. 23, 1507. Venetian school; eldest son and pupil of Jacopo Bellini, in whose studio he and his brother Giovanni laboured until Jacopo's death. Gentile probably settled in

Venice about 1460, but no picture of his is known earlier than 1464, when he painted the doors of the great organ of San Marco. In 1465 he finished the apotheosis of *Lorenzo* Giustiniani, now in the lumber room of the Venice Academy. From this time his career is obscure until 1474, when he was appointed to restore the pictures in the Sala del Gran Consiglio, Venice. His works were highly praised by his contemporaries, and accepted as masterpieces by the government. In 1479 he was sent with two assistants, at the expense of the state, to Constantinople, where he painted the portrait of *Mehemet* II., now owned by Sir H. A. Layard. He also brought back a picture, now in the Louvre, representing the reception of a *Venetian* Embassy by the Grand Vizier. On his return to Venice he resumed his labours in the Council Hall, in conjunction with his brother Giovanni, and painted four great canvases in oil illustrative of the legend of Barbarossa, and other pictures of events connected with Venetian history, which were for the most part destroyed in the fire of 1577. But it was not until the close of the century that Gentile rose to a lofty position. His *Miracle* of the Cure was painted about 1494. He appears at his best in the Procession and Miracle of the *Cross* (1496 and 1500), Venice Academy, and in the Sermon of St. *Mark*, at Alexandria, Brera, Milan. The last picture, which was finished by Giovanni Bellini after his brother's death, is fine in composition and full of power, showing that he had considerably advanced beyond his father. Other works: Glorification of first Patriarch of Venice (1465), Academy, Venice; Portrait of a Doge, Museo Civico, ib.; do. of Caterina Cornaro, Pesth Museum; Madonna, Berlin Museum.—C. & C., N. Italy, i. 117; Ch. Blanc, École vénitienne; Vasari, ed. Mil., iii. 149, 175; Meyer, Künst. Lex., iii. 391;





OPVS·GENTILIS·BELLINVS·

Lübke, Gesch. ital. Mal., i. 534; Zeitschr. f. b. K., xiii. 341.

BELLINI, GIOVANNI, born in Padua, or Venice, about 1428, died there, Nov. 29, 1516. Venetian school; younger brother of Gentile Bellini, and with him pupil and assistant of his father, Jacopo, in Padua. While there he was brought into contact with Mantegna, his future brother-in-law, then a pupil of Squarcione, and adopted many of his peculiarities, combining them with those of his father. This is shown in the Paduan character of his Christ's Agony in the Garden, National Gallery, London, a picture long ascribed to Mantegna. The same mingling of the Venetian and Paduan styles appears in his Pietà in the Lochis-Carrara Gallery, Bergamo, which is full of Mantegnesque grimness. His *Pietà* in the Brera, Milan, is less rigid. A third Pietà (1472) is in the Palazzo Ducale, Venice. About this time he produced his vast tempera of the *Madonna* with Saints, burned in S. Giovanni e Paolo, Venice, a noble work which proved that he was capable of grand composition and loftiness of style. In 1473 Antonello da Messina introduced at Venice the use of oil, and Giovanni, recognizing its advantages, laboured earnestly to enlarge the practice of the new medium. Constant improvement rewarded his efforts, until he at last painted his grand altarpiece, the *Madonna* with Saints, Venice Academy, which established his fame. After this he was chiefly employed until his death in painting in the Sala del Gran Consiglio in the Pa-

lazzo Ducale, reserving, however, a right to accept private commissions. When at the height of his fame he had among his pupils Giorgione and Titian, who were to perfect the rich system of colouring of which he must be regarded as the true founder. Ruskin says of Bellini that he is the only artist who united, in equal and magnificent measure, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling. Among Giovanni's best works are: Transfiguration, Naples Museum ; Circumcision, Castle Howard, England ; Madonna (1487), Madonna between SS. Paul and George, and the Madonna of the Admiralty Court, Venice Academy ; Madonna with Saints and Angels (1488), Sacristy of the Frari, Venice ; *Madonna* and Doge Barberigo (1488), S. Pietro Martire, Murano ; Baptism of Christ (1501), S. Corona, Vicenza ; *Madonna* with Saints (1505), S. Zaccaria, Venice ; *Madonna* with Saints, Louvre. Early in the century Albert Dürer visited Venice, and a question afterward arose whether he was influenced by Bellini or Bellini by him ; but it is doubtful if even Dürer could teach the Venetians any secrets of colour. Both he and Dürer had great respect for each other's talents, and were firm friends. Giovanni's pictures in the Sala del Gran Consiglio were burned in the fire of 1577. While engaged upon them he painted but few other pictures ; but there are a *Madonna* (1510) by him in the Brera, and a SS. Christopher, Augustin, and Jerome (1513), in S. Giovanni Crisostomo, Venice, the latter of which bears the impress of his assistant, Basaiti. In 1514 he began the *Bacchanal*, Alnwick Castle, England ; and in 1515 he painted the *Venus*, Vienna Museum. His Portrait of the Doge *Loredano*, St. Peter Martyr, Christ's Agony in the Garden, Landscape with Martyrdom of St. Peter, Madonna and Adoration of the *Magi*, are in the National Gallery, London.—C. & C., N. Italy, i. 139 ; Ch. Blanc, École vénitienne ; Seguier, 15 ; Dohme, 2iii.; Vasari, ed. Mil., iii. 149, 175 ; Ruskin, Stones of Venice ; Meyer, Künst. Lex., iii. 400 ; Lübke, Gesch. ital. Mal., i. 523.

IOANNES BELLINVS

BELLINI, JACOPO, born in Venice about 1400, died about 1464. Venetian school ; pupil of Gentile da Fabriano, whom he accompanied in 1422 to Florence, where he was known as Jacopo di Venetia. On account of a personal encounter with a young Florentine he took service on the galleys of the state. Criminal charges were preferred against him in his absence, and on his return from sea he was imprisoned for contempt of court shown in non-appearance at the trial. He was released in 1425 after doing penance and paying a fine, and five years after was in Venice, as is proved by an autograph note in his sketch-book, now in the British Museum. He is afterward found in Verona, and later at Padua, where he established a studio, in which his sons Gentile and Giovanni worked, and where his daughter Nicolosia married Andrea Mantegna. Jacopo was a draughtsman of quick hand and clear perception, and though his knowledge of anatomy was not profound, he gave fair proportions to his heads. He held a middle course between the conventionalism of his predecessors and the naturalism or classicism of the rising schools ; indeed, he worthily began what his son Giovanni and Titian perfected. He can scarcely be judged as a colourist, for only two greatly injured panel pictures of his early time remain : a half length of the Virgin and Child in the collection of the Counts Tadini at Lovere, and another of the same subject in the Venice Academy. A Crucified Saviour on canvas in the Museo Civico, Verona, is a good illustration of his style. His Crucifixion on the wall in the Cathedral of Verona, painted in 1436, was destroyed in 1759, but is preserved in a copy in the Casa Albrizzi, Venice.—C. & C., N. Italy, i. 100 ; Vasari, ed. Mil., iii. 149, 175 ; Meyer, Künst. Lex., iii. 336.

BELLOC, JEAN HILAIRE, born at Nantes, Nov. 27, 1786, died in Paris, Dec. 9, 1866. Genre and portrait painter; pupil of Regnault and of Gros. Medal of 1st class in 1810, after which exhibited pictures in nearly every salon till 1850. Was director of the free school of design in Paris more than forty years. L. of Honour, 1846, Officer, 1864. Works: Death of Gaul (1810); Traveller in Egypt who has lost his Way (1812); Rest of Holy Family (1831); Death of St. Louis, (1838, ordered by State); Portraits of the Duchess de Berri (1824), Count Boissy d'Anglas (1830), of Michelet (1845), and many others.—Meyer, Künst. Lex., iii. 427; Larousse.

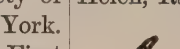
BELLOSIO, CARLO, born in Milan in 1805, died at Bellaggia, Sept., 1859. History painter; pupil of Pelagio Palagi. He adhered to the classical style, but showed early a certain power of invention, and after 1829, without deserting his school, strong individual talent. He excelled in fresco, but executed also many drawings and oil paintings. He was overtaken by death when about to execute a colossal painting for King Charles Albert, the Crossing of the Beresina, to prepare studies for which he had made a journey to Russia in 1845. Works: Scene from the Flood (1839–41), Institution of the Order of Annunciata (1842), Royal Palace, Turin; Beheading of St. John, fresco (1830), S. Protaso, Milan; Allegory, Casino della nobile Società, Milan. —Meyer, Künst. Lex., iii. 429.

BELLOTTI, PIETRO, born at Volzano in 1627, died at Gangnano in 1700. Venetian school; pupil of Michele Ferrabosco, in Venice, where he went at twenty. He faithfully imitated nature with great minuteness of detail, then very unusual. This, which made him a favourite portrait painter, is observable in his characteristic figures from low life, but in historical scenes he is not free from the mannerism of his time. He was much employed by foreign courts. Works: Half figure of Old Woman, Museo Civico, Venice; Portrait of himself, Uffizi, Florence; Old Woman, Madrid Museum; do., Stuttgart Museum. — Meyer, Künst. Lex., iii. 430; Zanetti, Pitt. Venez., 513.

BELLOTTO, BERNARDO, born in Venice, Jan. 30, 1720, died in Warsaw, Oct. 17, 1780. Venetian school; landscape and architecture painter; nephew and pupil of Canaletto, by whose name he is sometimes known; went to Rome, probably about 1740, afterwards to Germany; worked in Munich, and afterwards in Dresden, where he was employed by Count Brühl and became court painter to Augustus III. In 1758 he went to Vienna, and painted views of the city and the imperial palaces until 1762, when he executed paintings for Augustus III. in Warsaw, before returning to Dresden, where he became a member of the Academy in 1764. About 1766 he is said to have visited St. Petersburg, and in 1767 Warsaw, where he was court painter to King Stanislaus II. in 1770. At first an imitator of Canaletto, he developed later an independent style, marked by cool light effects and great clearness in architectural details. Works: Two Views of Turin, Turin Gallery; Views of Varese, Brera, Milan; Views in Vienna and of Schönbrunn and Schlosshof, Ruins of Thebes, Hungary, Vienna Museum; Views of Königstein and Pirna, Liechtenstein Gallery, Vienna; View of Munich (probably also four Views in Venice, ascribed to Antonio Canaletto), Munich Gallery; Views in Dresden and Pirna, Venice, Verona, etc. (38), Dresden Gallery; two landscapes, Berlin Museum; Views in Venice (3), Cassel Gallery; Views of Ducal Palace and Piazzeta in Venice, Darmstadt Gallery; Ducal Palace in Venice (ascribed to Canaletto), Städel Gallery, Frankfort; View of the Brenta, Brussels Museum; two Views of Rome, Amsterdam Museum; Rialto, Hermitage, St. Petersburg.—Meyer, Künst. Lex., iii. 437.

BELLOWS, ALBERT F., born at Milford, Mass.; contemporary. Genre painter; studied in Paris and at the Royal Academy of Antwerp, and painted in England and Wales. Elected an A. N. A. in 1859, and N. A. in 1861. In 1865 he visited England, where he turned his attention entirely to water colours. In 1868 was elected honorary member of the Royal Belgian Society of Water-Colourists. Studio in New York. Works in oil: Sorrows of Boyhood, First Pair of Boots, City Cousins, Lost Child, Approaching Footsteps, Sunday in Devonshire (1876); New England Village School (1878); Parsonage (1879); Building Air Castles (1880); Bird Song (1881); Near the Head of Tide Water, Country Byway (1882); Godalming — Surrey, England, Hillside (1883). Works in water colour: Notch at Lancaster (1867); Afternoon in Surrey (1868); Borders of the New Forest, Surrey Byway, Dark Entry—Canterbury, Reaper's Child, Study of a Head, New England Homestead, Devonshire Cottage, Autumn Woods, Village School (1878).—Tuckerman, 486; Art Journal (1877), 47.

BELLUCCI, ANTONIO, born at Pieve di Soligo in 1654, died there in 1726. Venetian school; pupil of the amateur Domenico Definico, a nobleman of Sebenico, and formed himself afterwards after Sebastiano Bombelli and Antonio Zanchi. He worked in Treviso, Venice, Vicenza, and Verona, and in 1709 was called to Vienna by Joseph I., who made him court painter. He painted the Emperor's portrait, and was employed also under Charles VI., but especially by Prince Liechtenstein, whose palace he decorated. From Vienna he was summoned to Düsseldorf, by the elector John William, after whose death, in 1716, he went to England, and painted for the court and several nobles. He seems to have returned to Italy soon after 1722, and in 1724 was also active again in Venice. He was one of the most prominent masters of the Venetian school before Tiepolo. Works: Marriage Ceremony of the Elector John William, Danaë, Augsburg Gallery; Lot and Daughters, Solomon sacrificing to the Gods, Schleissheim Gallery; Rebecca at the Well, Isaac, Finding of Moses, Pommersfelden Gallery; Mary and Elizabeth, St. John, Nuremberg Museum; Cupid and Psyche, Cupid and Venus, Munich Gallery; Venus feeding a Dove, Madonna, Dresden Gallery; Rape of Helen, Rape of the Sabine Women, Cassel Gallery; Groups of Children, Venus and Cupid, Liechtenstein Gallery, Vienna.—Meyer, Künst. Lex., iii. 433; Nagler, Mon., i. 1785.



BELLUCCI, GIUSEPPE, Cavaliere, born in Florence in 1827, died there, Feb. 8, 1882. History painter; pupil of Bezzuoli and of Pollastrini; professor in Florence Academy; Knight of Order of SS. Maurice and Lazarus. Works: Hagar, Paul before Poppæa, Death of Alessandro de' Medici (1865), Genoa Museum; Emanuel Philibert arranging an Alliance between Savoy and France against Austria (1870), Royal Collection; Finding of Manfred's Body (1880).—Kunst-Chronik, v. 145.

BELLUNELLO, ANDREA, born at S. Vito, Friuli, flourished 1460–1490 in Udine and Friuli. Venetian school. A provincial master, with whom art in Friuli may be said to have begun. His altarpieces show hard outlines, bony figures, and heavy colouring. Works: Crucifixion (1476), Town Hall, Udine; Madonna (1488 and 1490).—Meyer, Künst. Lex., iii. 435; C. & C., North Italy, ii. 176.

BELLY, LÉON ADOLPHE AUGUSTE, born at Saint-Omer, March 10, 1827, died in Paris, March 25, 1877. Landscape and portrait painter; pupil of Troyon and of T. Rousseau. Travelled in the East, and was one of the best French painters of Oriental life and scenery. Medals: 3d class, 1857, 1867; 2d class, 1859; 1st class, 1861; L. of Honour, 1862. Works: Forest of Fontainebleau, Shell Fishers of Normandy (1855); Village of Ghiseh, Desert of Nas-

soub, Inundation of the Nile (1857); Plain of Ghiseh, Dyke on the Nile (1857); Evening in the Desert of Tyh, The Nile, Pilgrims to Mecca (1861), Luxembourg Museum; View of a Harbour (1861), Strassburg Museum; Sackiés of Lower Egypt, Street in Cairo (1863); Fellahs drawing a Dahabieh (1864); Dead Sea (1866); Sirens (1867); Evening, Mahmoudieh Canal (1868); Religious Festival in Cairo, Dorad Fishing (1869); Fairies' Pond, The River Sauldre, Ruins of Baalbec (1874); A Pond, A Meadow, The Sauldre (1875); Montboulan Ford, Dahabieh Aground (1877).—Bellier; Larousse; Meyer, Künst. Lex., iii. 436.

BELMONTE Y VACOS, MARIANO, born at Cordova, Spain, died at Valencia in 1864. Landscape painter; was professor in the art-schools of Cadiz and Valencia. Medals, 1858, 1860, 1862. Works: Casa de Campo at Madrid (1859), Grotto of Palomas near Valencia (1865), Museo Nacional, Madrid.—Meyer, Künst. Lex., iii. 437.

BELOVED, THE, Dante Gabriel *Rossetti*, George Rae, Birkenhead, England; canvas. Illustration of Song of Solomon. Five life size, three-quarters length female figures and a negro girl, the last in front of the group, bearing roses in a golden vase. The marriage procession has halted, and the bride, clad in apple-green silk, has removed the veil from her face and throat, while her companions press closely around her, forming a mass of glowing colour.—Athenæum, Oct., 1875, 444; Jan., 1883, 93.

BELSHAZZAR'S FEAST, Washington *Allston*, Museum Fine Arts, Boston, Mass.; canvas, H. 12 ft. 6 in. × 18 ft. 6 in. Daniel interpreting the handwriting on the wall to Belshazzar at his feast (Dan., v.). In foreground, the king, queen, Daniel, and four magicians; behind them a group of Jewish men and women, and beyond the banquet tables with many guests; in distance on an elevated platform a golden statue of a god, with worshippers. Begun in England and brought, in 1818, to Boston, where it was purchased by several citizens for $10,000, part of which was advanced. Allston hoped to finish it in six months, but, on account of criticisms of Gilbert Stuart, determined to make a radical change in the perspective. It remained in his studio until his death, when it was left unfinished, his last week's work having been spent on it.—Memorial Hist. Boston, iv. 395; Knickerbocker Mag., xxiv. 205; Tuckerman.

BELTRAFFIO (Boltraffio), GIOVANNI ANTONIO, born in Milan in 1467, died there, June 15, 1516. Lombard school. Taught in the old Milanese school of Foppa and Civerchio, he came under the influence of the new founded by Leonardo da Vinci. His colouring is, however, brighter, and his contrasts of light and shade more vigorous. His best works are: *Madonna* of the Casio Family (1500), Louvre; Madonna, Casa Poldi, Milan; Madonna, Bergamo Gallery; male portrait, Ambrosian Library, Milan, and two portraits at the Isola Bella. The portrait of the Maréchal de Chaumont, Charles d'Amboise, in the Louvre, by Beltraffio, or Andrea Solario, has been attributed to Leonardo da Vinci.—Vasari, ed. Mil., iv. 51; Burckhardt, 703; Müller, Essai, 122; Rio, iii. 205; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., ii. 446.

BELTRANO, AGOSTINO, born at Naples, died there in 1665. Neapolitan school; history painter; pupil of Massimo Stanzioni, married his fellow-scholar Aniella di Rosa, whom he stabbed in a fit of jealousy in 1649, fled to France and returned to Naples in 1659. Was a good fresco painter, and a colourist in oil of considerable merit. Works: Legend of St. Biagio, S. Maria della Sanità, Naples; Cupola, S. Maria della Donna Regina, ib.; Ceiling in a Chapel, S. Maria la Nuova, ib.; three panels in oil, ib.—Meyer, Künst. Lex., iii. 447.

BEMBO, BONIFAZIO or FAZIO, of Cremona, died about 1500. Lombard school. In 1455 was in the service of Duke Francesco Sforza, and in 1461–7 was among decorators of the palaces at Milan and Pavia. In 1467–8, painted in fresco portraits of

Duke Francesco, then deceased, and his widow in S. Agostino, Cremona. His style was formed after that of Vittore Pisano, and Gentile da Fabriano.—C. & C., N. Italy, ii. 438; Vasari, ed. Mil., vi. 492; Calvi, Professori in Milano, 84, 95; Ch. Blanc, École lombarde.

BEMBO, GIAN FRANCESCO, called Il Vetrajo (the Glazier), died about 1526. Lombard school; younger brother and pupil of Bonifazio Bembo; probably studied later in Venice and in Rome. His Epiphany and Presentation in the Temple, painted about 1516, in the Cremona Cathedral, were long ascribed to Bonifazio. Lanzi praises his Madonna and Saints, dated 1524, in S. Pietro, Cremona.—Lanzi, ii. 427; Vasari, ed. Mil., v. 147; Ch. Blanc, École lombarde; C. & C., N. Italy, ii. 454.

BEMBO, PIETRO, portrait, *Titian*, Palazzo Barberini, Rome; canvas, life-size, seen to elbows. In the red hat and dress of a cardinal. Painted in 1540.—Vasari, ed. Mil., vii. 455; C. & C., Titian, ii. 28; Burckhardt, 718.

BEMBO, PIETRO, portrait, *Titian*, Nardi Collection, Venice; canvas, half length. Profile, bearded. Painted about 1537; replica of an earlier one, now missing?—Vasari, ed. Mil., vii. 455; C. & C., Titian, i. 418.

BEMMEL, PETER VON, born in Nuremberg, Aug. 18, 1685, died there in 1754. Landscape painter; German school; son and pupil, though not an imitator, of Wilhelm von Bemmel (1630–1708). He travelled much, and was held in repute, especially at Würzburg and Bamberg. Works: Sunrise, Sunset (Bamberg); three battle pieces, seventeen landscapes (Nuremberg); twenty landscapes (Würzburg). His brother Johann Georg (1669–1723), also his sons, grandsons, and nephews, were all artists of more or less distinction.—Meyer, Künst. Lex., iii. 493; Fiorillo, iii. 369.

BÉNARD, AUGUSTE SEBASTIEN, born in Paris in 1810. Horse painter; pupil of Granger and of Lafond. Works: Interior of Stable, Road in Normandy (1859); Stable Interior (1863); Military Funeral, Team Laden with Square Stones (1864); The Carrabas, Wagon of Fishmongers (1865); Military Funeral under Louis XII. (1867).

BÉNARD, HUBERT EUGÈNE, born at Bologne-sur-Mer, April 29, 1834. Genre and marine painter; pupil of Claudius Jacquand. Bronze medal, Rouen 1860. Works: Return from Fishing, Around Boulogne-sur-Mer (1857), Close of Oyster Fishing, Environs of Ambleteuse, Morning (Boulogne Museum); After Shipwreck, Ebb-Tide, Unloading of Fishermen's Boats (1859); View of Houses of Parliament, London (1863); Return from Fishing on Coast of Normandy (1864); Burial of Shipwrecked (1865); Saving on the Sea, Mouth of Thames (1866); Steamship arriving at Boulogne During a Storm (1868); Before the Departure, In the Harbour of Boulogne (1867).—Meyer, Künst. Lex., iii. 497.

BENASCHI (Beinaschi), GIOVANNI BATTISTA, Cavaliere, born in Turin in 1636, died there, Sept. 28, 1688. Pupil of the portrait painter Spirito, in Turin, and of Pietro del Pò, in Rome, where he made drawings after the frescos of the Carracci. He is said to have visited Modena to study the works of Correggio. His best pictures show graceful action, but the colouring is dull and heavy. The fresco style of Lanfranco had the most lasting influence upon his manner.—Meyer, Künst. Lex., iii. 497.

BENASSAI, GIUSEPPE, born at Reggio, Calabria, July 29, 1835, died in Florence, Dec. 5, 1878. Landscape painter; pupil, in Reggio, of Cavaliere Lavagna, then in Naples of Fergola, but soon returned to Reggio, and in 1857 went to Rome, where he continued his studies independently. After his return home he executed many works, and in 1863 settled in Florence. Visited Egypt in 1869. Works: Torrente di Melito, Souvenir of Lago Maggiore, Feudal Boundaries, Arrogance and Virtue, The Friendless (1859–63); Among Flowers,

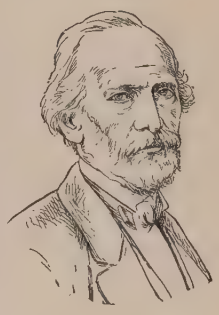
Among Thorns (1863–64); Hay Harvest (1865); Marshes of Ostia (1867); Repose (1868); Aspromonte (1868); Suez Canal, Lion of the Desert, Arrival of Arab Merchants at Ghizeh, Bedouin Tents at Ismailia, View of the Pyramids, The Nile near Elephantiné, Sunset in the Desert (1869); Camel Buyers at Cairo, Rest in a Palm Grove, Rest in the Plain of Sivert, Caravan in the Desert, Sycamores of Upper Egypt. —Meyer, Künst. Lex., iii. 498.

BENCI, GINEVRA. See *Monaca*, La.

BENCZUR, GYULA (Julius), born at Nyiregyhaza, Hungary, Jan. 28, 1844. History painter; pupil, from 1861, of Munich Academy under Hiltensperger and Anschütz, then in 1869 of Piloty; travelled in Austria-Hungary, Southern Germany, France, and Upper Italy; though invited to Weimar and Prague, preferred to settle at Munich, where he became instructor in 1875 and professor in 1880 in the Academy; now director of Pesth Academy. Works: Farewell of Ladislaus Hunyady (1867), Pesth Museum; Arrest of Rákóczy in 1701 (Johnston sale, New York, 1876, $3,750); Scene from Hamlet (1869); Louis XV. in the Boudoir of Dubarry; Family of Louis XVI. during the Assault on Versailles (1872), D. O. Mills, New York; Baptism of St. Stephen (1875), Pesth Museum; Ladies resting in the Woods, The Almsgiver (1877); Bacchante (1881); Deserted, Hungarian Insurance Convention in 1857 (1883).—Meyer, Künst. Lex., iii. 502; Müller, 40; Kunst-Chronik, iv. 86, vi. 113, ix. 437, 492, xi. 370, 531, 563, xii. 709; Illustr. Zeitg. (1878), 211; (1881), i. 8.

BENDEL, HANS SIGMUND, born at Schaffhausen, Oct. 18, 1814, died there, Nov. 28, 1853. History and genre painter; pupil in Munich of Kaulbach and Schlotthauer; visited the Tyrol in 1837 and Italy in 1838, and took part in the Swiss campaign of 1847. Best known by his designs for illustrated works. Works: Four Scenes from Swiss History (1852–53); Illustrations to Goethe and Schiller Gallery, to Hebel's Poems and to Pestalozzi's Lienhard and Gertrud.—Meyer, Künst. Lex., iii. 503.

BENDEMANN, EDUARD (JULIUS FRIEDRICH), born in Berlin, Dec. 3, 1811. History and portrait painter; pupil of Schadow, whom he followed to Düsseldorf in 1827 and to Italy in 1830. After his return he at once established his fame by his Jews in Exile (1832, Reichartz Gallery, Cologne); obtained the great gold medal in Paris, in 1836, and after living for two years in Berlin was appointed professor at the Dresden Academy. Between 1840 and 1855, he decorated the throne and ballrooms at the royal palace in Dresden with frescos. In 1859–67 he was director of the Düsseldorf Academy, where (1861–66), as well as at Naumburg and Berlin, he painted several monumental works. He is member of many German Academies, and of the Institut de France, has had the degree of Doctor conferred upon him by the philosophical faculty of the Berlin University, and is decorated with many medals and orders. Works: Boaz and Ruth (1830); Girls at Well (1833); Servian Princesses (1834); Jeremiah among the Ruins of Jerusalem (1836), Royal Palace, Hanover; Harvest (1836); Shepherd and Shepherdess (1845); *Jeremiah* at the Fall of Jerusalem (1872), National Gallery, Berlin; Penelope (1877), Antwerp Academy; Three Caravan Scenes (1880); Sacrifice of Iphigenia (1882); Emperor Lothair, Römer, Frankfurt; Portrait of Artist's Wife (1847), Portraits of Heinrich Brockhaus (1851), W. Schadow (1861), Antwerp Academy; Prince Anton



von Hohenzollern (1864), Sigmaringen Castle; Jos. Joachim (1868, Berlin, and 1870, London), Rob. Reinick (1873), Gen. von Obernitz and Wife (1877), portrait of himself (1879), Antwerp Academy.—Illustr. Zeitg. (1874), i. 66; (1882), i. 91; Meyer, Künst. Lex., iii. 504; Wolfg. Müller, Düsseldf. K., 29; Kugler, Kl. Schriften; Kunst-Chronik, i. 132; Pecht, iii. 261.

BENDEMANN, RUDOLF, born in Dresden, Nov. 11, 1851, died at Pegli, near Genoa, in May, 1884. History and genre painter; pupil of the Düsseldorf Academy under his father, Eduard; was in Munich in 1877–79, then visited Egypt. Works: Frithiof and Ingeborg (1874); frieze paintings (1876), National Gallery, Berlin; Nymph (1877); Beer-Sale (1878); Burial of Frauenlob, Festival in 16th Century, Lute-player (1879); Tavern Scene in Bavaria (1880); Procession in Cairo, Well in Egypt (1881).—Meyer, Künst. Lex., iii. 511; Kunst-Chronik, xix. 516.

BENDZ, VILHELM FERDINAND, born at Odense, Denmark, March 20, 1804, died at Vicenza, Nov. 14, 1832. Genre and portrait painter; pupil of Copenhagen Academy under C. V. Eckersberg, where he won several prizes; studied in Munich 1831–32, visited Tyrol, died on his way to Rome. Works: Model School at the Academy, Artist looking at Sketch in Mirror (1826), Sculptor working from Life Model (1827), Copenhagen Gallery; Beggar Woman and Child, Portraits of Frederic VII., Christian IV. in Battle of Femern (1828).—Weilbach, 52.

BENEDETTO, IL. See *Castiglione*, Gio. Benedetto.

BENEDICT, ST., Paolo *Veronese*, Pitti, Florence; canvas, H. 6 ft. 6 in. × 4 ft. 6 in. St. Benedict, in episcopal robes, standing between Placidus and Maurus, his disciples; in front kneel five nuns, one of whom bears a tiara; another, St. Scolastica, has a dove at her feet; above, like a glory, the marriage of St. Catherine. Engraved by G. Bonatti. —Gal. du Pal. Pitti, iv. Pl. 20.

BENEDICTER, JOSEF, born at Fischingen, Würtemberg, June 4, 1843. Architecture painter; pupil, from 1863, of Munich Academy, lastly under Alex. Wagner, until he joined in the campaign against France, in 1870. After the war he went to Holland, and in 1876 visited Florence, Rome, and Naples. His paintings and his cabinet pictures are masterly in technic and effect. Works: Portal of Town Hall in Rothenburg (1869); View in Heidelberg Castle (1872); Young Green-Grocer, Roman Portal, Gothic Cloister (1873); Peasant's Room in Sunlight (1879); Kitchen in Castle Neuenstein, Tinker (1881); Alone at Home (Wm. Astor, New York); Cradle (J. T. Martin, Brooklyn); Rural Interior (D. O. Mills, New York).—Meyer, Künst. Lex., iii. 526.

BENEFIAL, MARCO, Cavaliere, born in Rome in 1684, died there, April 2, 1764. Roman school; pupil of B. Lambert; began to exhibit in 1703. After his marriage in 1707 met with a series of privations, and was obliged to associate himself with one Germisoni, a mediocre but busy painter, and, for a share of the profits, do the greater part of the work. In 1718 he received an order from Pope Clement XI., followed by others from different churches, which bettered his situation. In competition with Domenico Muratori he painted, in 1731, his most important work, the Flagellation of Christ. For a short time he was professor at the Accademia di S. Luca. Having become blind, he depended, during his last years, on the charity of his patron, Count Soderini.—Meyer, Künst. Lex., iii. 531; Lanzi (Roscoe), i. 511.

BENFATTO, LUIGI (Alvise), called Dal Friso, born at Verona in 1559, died at Venice in 1611. Venetian school; history painter; nephew, and for many years in the studio of Paolo Veronese, whom, in the outset, he copied even to servility; afterwards gave himself up to an easy and rapid style of composition. Works: Constantine's Dream before the Battle with Maxentius, God the Father with Angels and Evangelists,

Six Scenes in Life of Christ, S. Niccolò de' Mendicanti, Venice; Christ before Pilate, Last Supper, S. Luca, ib. Several in other churches, ib.—Meyer, Künst. Lex., iii. 533.

BENJAMIN-CONSTANT, JEAN JOSEPH, born in Paris, June 10, 1845. Genre painter; pupil of Cabanel and of École des Beaux Arts; usually paints Oriental subjects. Medals: 3d class, 1875; 2d class, 1876; 3d class, 1878; L. of Honour, 1878; Officer, 1884. Works: Hamlet and the King (1869); Too Late (1870); Samson and Delilah (1872); Women of Riff, Moorish Butchers at Tangiers (1873); Street Corner in Tangiers, Square in Tangiers (1874); Morocco Prisoners (Fletcher Harper, New York; sold in 1884 for $1,400); Women of Harem in Morocco (1875); Entrance of Mohammed II. into Constantinople, May 29, 1453 (1876); Thirsty Prisoners in Morocco, Harem in Morocco (1878); Terraces at Evening, Emir's Favourites (1879); *Last* Rebels (1880), Luxembourg Museum; Caliph's Recreations, Herodias (1881); Christ in the Tomb, *Day* after Victory at the Alhambra (1882); Tahamy the Caïd (1883); Les Chérifas (1884); Justice of the Chérif—Moorish Spain in 15th century (1885). Portraits of Emmanuel Arago and others.

BENJAMIN, SAMUEL GREEN WHEELER, born at Argos, Greece, in 1837, son of an American missionary to the Levant. Landscape and marine painter; studied drawing and water-colour painting with Carlo Brindisi of the Spanish and Italian school; came to America and became a pupil of S. L. Gerry and W. E. Norton. Professional life spent in Boston and New York. Mr. Benjamin has illustrated many works of which he is author, and at one time contributed to the Illustrated London News. Is at present (1885) United States Minister to Persia. Works: Porta da Cruz—Madeira (1876), Philadelphia; Gibraltar, Pico Azores, White Island, Marine Gallery, London; Daybreak off the Corbieu, After the Storm, On the Breakers, Twilight on the Grand Banks (1879); Shark's Nose—Maine (1880); Among the Breakers (1881); Stormy Sunrise—Manchester by the Sea (1882).

BENKERT, EMERICH MARIA, born in Vienna, March 27, 1825, died there, Jan. 21, 1855. Genre, landscape, and portrait painter; pupil of Academy of Design, Pesth, then in Vienna of Schrödl and Waldmüller. Works: Poachers on the Track (1850); Temptation, Alpine Herdswomen find a Dead Huntsman, Sermon (1851); Chamois Hunt, Rest, Mother's Love, Love's Sacrifice (1852); Adventure in the Mountains, Mist, View in Styria, Expectation, Ideal Landscape (1853); A Puszta (1854); numerous portraits; Artist's Portrait, National Gallery, Pesth.—Meyer, Künst. Lex., iii. 538; Wurzbach, i. 276.

BENNER, EMMANUEL, born at Mulhouse, Alsace, in March, 1836. Genre, portrait, and still-life painter; pupil of Eck. Medal, 3d class, 1881. Works: Game and Fruits (1868); Guitar Player (1873); Reverie, Rubinello (1874); Abandoned (1875); Madeline, The Captives (1876); Venus and Adonis, Family of the Stone Age (1877); Lacustral Family (1878); Bathers, Swans (1880); Repose (1881); Three Graces (1883); Innocence (1884); Nymphs (1885).

BENNER, JEAN, born at Mulhouse, Alsace, in March, 1836. Genre, portrait, and still-life painter; twin brother of Emmanuel B.; pupil of Eck and of Pils. Medal, 2d class, 1872. Works: Petite Falle de Capri, Flowers and Fruits (1868); Margherita, Luisella (1870); After a Storm at Capri (1872); After Baptism, New Year's Serenade (1874); Trappist in Prayer (1875); Athenian Women surprised by the Pelasgi of

JEAN BENNER

Lemnos (1876); Briseis and Patroclus (1878); Street at Capri (1880); Carmela, House at Capri (1881); Girls going to the Fountain (1882); Peonies, Alsacian Girl (1883); Belle of Scio, Poppies (1884); Poppies (1885).

BENNET, KARL STEFAN, born in Sweden, May 26, 1800, died in Stockholm, March 27, 1878. Landscape and genre painter; studied in Italy, and became member of Stockholm Academy in 1840. Works: Homage to Charles XIV.; Military Review at Ladugärdsgärdet; Unveiling of Equestrian Statue of Charles John (1854); several of his best works in National Museum, Drottningholm.—Meyer, Künst. Lex., iii. 539.

BENNEWITZ VON LÖFEN, KARL, born at Thorn, Nov. 15, 1826. Landscape painter; pupil of Schirmer in Berlin and of Albert Zimmermann in Munich. After travelling in the Tyrol, Upper Italy, Southern France, and Scotland, he settled in Berlin (1856), and painted many pictures now in private collections. Works: Fish Pond before Sunrise, Wood Path, Beech Wood on Rügen, Village in Brandenburg, Wood Interior, Spring in Brandenburg, Autumn Fog, On the Heath, Outlook on Baltic Sea.—Meyer, Künst. Lex., iii. 540.

BENOUVILLE, ACHILLE (JEAN), born in Paris, July 15, 1815. Landscape painter; pupil of Picot; won in 1845 the grand prix de Rome (landscape) for his Ulysses and Nausicaa. Long resident at Rome, where he painted many pictures of the Campagna in oil and water-colour, remarkable for their local truth and elegance in design. Medals: 3d class, 1844; 1st class, 1863; L. of Honour, 1863. Since 1867 he has resided in Paris. Works: Etruscan Tombs at Sutri in neighbourhood of Velletri; St. Peter's; Tivoli; Torre de' Schiavi; The Via Nomentana, C. C. Perkins, Boston; Castel Fusano; Coliseum seen from the Palatine (1870); Pic du Midi (1872), Mrs. A. T. Stewart, New York; Château de Lugagnan (1873); After the Bath (1883); Border of l'Aumance, Via Nomentana (1884); Ford of Malavaux, Cascade of l'Ardoisière (1885).—Gaz. des B. Arts, xvi. 285; xvii. 13.

BENOUVILLE, (FRANÇOIS) LÉON, born in Paris, March 30, 1821, died Feb. 19, 1859. History and portrait painter; brother of Achille B.; pupil of Picot; won in 1845 the grand prix de Rome (history) for his Jesus in the Judgment Hall. His portraits are remarkable for truth and simplicity of action. Medals: 2d class in 1852 and 1855, 1st class in 1853; L. of Honour, 1855. Works: Mercury and Argus (1839); Hermit and Slothful Knights (1841); Judith (1844); Esther (1845); Christian Martyrs (1852); Francis of Assisi Dying (1853), Louvre; two Pigeons, Raphael meeting the Fornarina, Poussin on the Tiber (1857); St. Clara receiving the Body of St. Francis, Joan of Arc (1859); Portraits of Queen Hortense, Napoleon, Artist's Wife and two Daughters.—Ch. Blanc, École française; Meyer, Gesch., 399.

BENOZZO. See *Gozzoli*.

BENSA, ALEXANDER VON, Ritter, born in Vienna, July 15, 1820. Genre and battle painter, self-taught, imitates, to a certain degree, A. von Pettenkofen; painted the figures in Ad. Obermüllner's North Pole cycle. Many of his works were bought by the Emperor of Austria; several are in the Duke of Coburg's collection in Vienna. Works: Retreat from Königgrätz, Skirmish at Schweinschedl, Battle near Tannenberg, Hungarian Market, On the Puszta, Hungarian Election Scene.—Meyer, Künst. Lex., iii. 553.

BENSO, GIULIO, born in Pieve del Tecco, about 1601, died in Genoa in 1668. Genoese school; pupil of Gio. Battista Paggi; excelled in architecture painting and in perspective. Several works in fresco in l'Annunziata del Gustato, Genoa, and in S. Antonio, Pieve del Tecco. Was also an architect and an engraver.—Lanzi, iii. 262; Ch. Blanc, École génoise.

BENSON, EUGENE, born at Hyde Park, New York, in 1839. Figure and genre

painter; pupil of National Academy and of J. H. Wright, later studied in Paris and Venice. Has lived and painted in New York, Paris, Venice, and Rome; and sketched in Egypt and Syria. Elected an A. N. A. in 1862. Studio in Florence since 1871; in Rome in 1883. Works: Cloud Towers, Strayed Maskers, (1873); Interior of St. Mark's—Venice; Reverential Anatomist (1876), St. Luke's Hospital, New York; Bazaar at Cairo, Hay Boats, Peasants of Cadore at Religious Worship, Market-Place—Egypt (1877); Study of Girl in Blue, Suydam Collection, National Academy; Hashish Smokers—Jerusalem, Slave's Tower (1878); Thoughts in Exile, Mrs. M. O. Roberts, New York; Reverie; Making the Best of It, Artists' Fund Society; Dead Calm on the Hill; Fire-Worshippers (1879); Mountain Torrent (1881); Distinguished Company in Titian's Garden, State Secret in Venice (1882); Spring, Art and Love, Afternoon on the Lagoon, Ariadne (1883).

BENT, JOHANNES VAN DER, born in Amsterdam about 1650 (?), died in 1690. Dutch school; landscape painter; pupil of Philips Wouwerman and of Adriaan van de Velde, but appears rather as a follower of Berchem. Works: Italian Landscape with Shepherds, Rotterdam Museum; Landscape with Span of Oxen, Stockholm Museum; two Landscapes with Figures and Cattle, Hermitage, St. Petersburg. By P. Bent, otherwise unknown, an Annunciation to the Shepherds, in the Brunswick Gallery.—Meyer, Künst. Lex., iii. 556; Riegel, Beiträge, ii. 283.

BENTELE, FIDELIS, born at Tettnang, Würtemberg, April 8, 1830. History painter; pupil of Munich Academy, and, under Bernhard Neher, of Stuttgart Art-school, then studied in Italy, 1856–59. Since 1865 professor of drawing at the school of architecture in Stuttgart. Works: The Good Samaritan, Allegory on Poetry and Music, Stuttgart Gallery; others in churches at Stuttgart, Cannstatt, Ravensburg, Tettnang, etc.—Meyer, Künst. Lex., iii. 557.

BENTELE, MAX, born at Lindenberg, Bavaria, July 20, 1825. History painter; pupil of Munich Academy, under Zimmermann, Schlotthauer and H. von Hess, then under Schnorr and Schwind; in 1850–52 painted under Schraudolph seven frescos in the cathedral at Speyer, and in 1861–63 under Steinle in the staircase of the Cologne Museum. Works: Ascension (1864); Twelve Apostles (1865); Coronation of the Virgin (1868–69); Peter tending the Flock, Delivery of the Keys, and three other pictures (1872–73); Ascension (1874); Altar-piece (1878); two Ceiling-Paintings (1881); Glorification of Christ (1882). — Meyer, Künst. Lex., iii. 557.

BENTIVOGLIO, GUIDO, Cardinal, portrait, Anton Van *Dyck*, Palazzo Pitti, Florence; canvas, H. 6 ft. × 4 ft. 3 in.; signed, dated 1623. Full length, in cardinal's robes, seated in an arm-chair before a table, holding a paper with both hands. One of the painter's masterpieces. Carried to Paris; restored in 1816. Engraved by Piccianti; Meyssens; and in bust by J. Morin; Masquelier fils. Etched by Gaujean (1882).—Smith, iii. 46; Guiffrey, 54; Filhol, iv. Pl. 245.

BENVENUTI, GIO. BATTISTA. See *Ortolano*.

BENVENUTI, PIETRO, born at Arezzo, Jan. 8, 1769, died in Florence, Feb. 3, 1844. History painter; studied in Florence after Andrea del Sarto and in Rome after Raphael; adhered in his early works to manner of David, but developed an independent style, and, with Camuccini, was looked upon as one of the first of modern Italian painters. Lived, after 1805, in Florence, where he became director of the Academy. Works: Judith with Head of Holofernes, Arezzo Cathedral; Ugolino (1822); Death of Priam, Oath of the Saxons after the Battle of Jena, Delphic Sibyl, Death of St. Chrysogonus, Ravenna Cathedral. Works in fresco: Myth of Hercules, Palazzo Pitti, Florence; Scenes from Old and New Testament, Chapel of S. Lorenzo, Florence. — Meyer, Con. Lex., iii. 182.

BENZ, SEVERIN, born at Marbach, St. Gall, Switzerland, March 14, 1834. History, portrait, genre and landscape painter; pupil of Munich Academy, under Anschütz and Piloty, then made a study trip to Venice and North Italy. His religious paintings are elevated in conception and brilliant in colour. Works: Christ Appearing to Magdalen (1857); Bandits in Ambush, Mother's Happiness (1862); St. Joseph, Madonna, Resurrection (1863); Come, ye that are heavy-laden! Descent from the Cross (1866); Crucifixion, Christ and the Woman of Samaria (1869); Landscape at Wallensee; Flight into Egypt (1879); Christ on the Cross (1883). In fresco: Siege of Carmagnola by the Elector Max Emanuel in 1691 (1865), National Museum, Munich.—Meyer, Künst. Lex., iii. 565.

BENZON, CHRISTIAN ALBRECHT VON, born in Copenhagen, June 11, 1816, died in Paris, Sept. 30, 1849. Historical and genre painter; pupil of Copenhagen Academy; went to Düsseldorf in 1840 or 1841, to Paris in 1845, where he received a gold medal from Louis Philippe. Works: Last Confession (1842); Sinner on his Deathbed, Death of Don Juan; Death of St. Canut (1844); Norman Chief taking Italian City (1846); Louis IV. of France recognizing at Rouen Richard I. and Descendants as Dukes of Normandy, Town Hall, Rouen.—Weilbach, 56.

BÉRANGER, ANTOINE, born in Paris, May 19, 1785, died at Sèvres, April 21, 1867. History, genre, and portrait painter; studied under several masters, and was one of the best artists of the older school. For years employed at the porcelain factory at Sèvres, and contributed largely to its celebrity. Medals: 3d class, 1839; 2d class, 1840; L. of Honour, 1841. Works: Woman and Children at Husband's Grave (1814); Autumn (1819); Wandering Musicians; Rural Wedding (1822); Seduction (1824); Susanna (1827); Young Shepherd Asleep, Wounded Traveller (1833); Prisoner (1835); Old Man interpreting a Holy Book to a Young Girl (1836); Music Lesson (1837); Return to the Country (1838); Christ Asleep (1839); Consequences of Seduction (1840); Guardian Angel (1846); Peasant Family (1849); The Rich and Poor Children (1852); Children Surprised by Rain (1853); Sleep, The Professor (1857); Repentant Fisherman, Fruit-Seller (1859). His daughter Susanne Estelle (Mme. Apoil), distinguished herself as a flower and fruit painter. Medal, 2d class, 1858.—Meyer, Künst. Lex., iii. 570; Larousse, ii. 563.

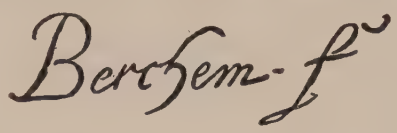
BÉRANGER, CHARLES, born at Sèvres, Nov. 21, 1816, died in Paris, May 15, 1853. Still-life, animal, genre, and portrait painter; son of preceding; pupil of École des Beaux Arts and of Delaroche. Medals: 3d class, 1839; 2d class, 1840. Works: Kitchen Interior (1837); Scene in Life of Henriette of France (1839); Peasant Woman at the Well, Maid watering Horse, Laundress (1840); Fruit-seller's Booth (1842); View of Marché des Jacobins, Dog Portraits (1846); Dog and Game (1848); Dogs Running, Working Horses, Child with Chickens (1851); Two Roosters (1853).—Meyer, Künst. Lex., iii. 571.

BÉRANGER, ÉMILE (JEAN BAPTISTE ANTOINE), born at Sèvres, Aug. 30, 1814. Genre painter; brother of preceding; first employed in decorating porcelain at Sèvres with his father, Antoine B. His favourite subjects are young women of the working class in pretty costumes, fresh and clear in colour. Medals: 3d class, 1846; 2d class, 1848. Works: Simon Memmi painting Laura (1840); Seamstress, Young Girl boiling Milk (1846); Day after the Ball, Reading Lesson, Hiding a Letter (1848); Order and Disorder (1863); First Joys (1864); The New Maid (1866); Hopeful Lad (1868); Young Mother, Wm. H. Vanderbilt, New York; Bouquet, C. Parsons, St. Louis; Voice of the Shell, T. Dolan, Philadelphia; Fair Oyster-Opener, Glass of Lemonade, Where has it Gone? Mrs. R. L. Stuart, New York; Consoling the Widow, C. P. Huntington, New York; Madam's

Robes, Madam's Chocolate, J. Hoey, New York.

BÉRAUD, JEAN, born in St. Petersburg, of French parents; contemporary. Genre and portrait painter; pupil of Bonnat. Medals: 3d class, 1882; 2d class, 1883. Works: Leda (1877); Soirée (1878); Condolences (1879); Public Ball (1880); Montmartre (1881); The Intermediary, The Vertigo (1882); The Brewery, The Prayer (1883); Les fous (1884); portrait of Coquelin (1885).

BERCHEM (Berghem), CLAAS (Nicolaas) PIETERSZ, born in Haarlem, baptized Oct. 16, 1620, died in Amsterdam, Feb. 18, 1683. Dutch school; landscape, animal, history, and portrait painter; son and pupil of Pieter Claasz; pupil of J. van Goyen, N. Moyaert, P. de Grebber, Jan Wils, whose daughter he married, and J. B. Weenix. In June, 1642, he entered the guild in Haarlem, where he worked until 1670, having probably visited Italy in 1648–55, and finally settled in Amsterdam. His early pictures resemble the works of Weenix, but his later ones, representing landscapes enriched with architectural ruins and charming groups of figures and cattle, are original and interesting. His historical and mythological pictures are not so successful. He was a good etcher. Works: Landscape with Ruin, and three others, National Gallery, London; Winter Landscape, and six others, Amsterdam Museum; Pastoral (1648), Wild-Boar Hunt, Italian Ford, Convoy Attacked, Hague Museum; Rocky Landscape, and ten others, Louvre; several in Munich Gallery; do, Dresden Gallery; Shepherds and Cattle, Woman on Donkey, Vienna Museum; Winter Landscape with figures, three others, Berlin Museum; Halt of Hunters, Rape of Europa (1656), thirteen others, Hermitage, St. Petersburg.—Allgem. d. Biogr., ii. 350; Ch. Blanc, École hollandaise; Brockhaus, ii. 820; Dohme, 1. ii.; Kugler (Crowe), ii. 446;



Meyer, Künst. Lex., iii. 573; Riegel, Beiträge, ii. 375; Van der Willigen, 76.

BERCHÈRE, NARCISSE, born at Étampes (Seine et Oise), in 1822. Landscape painter; pupil of Renoux and of Rémond. Paints Oriental scenes with great truth to nature; good in composition, drawing, and colour. Medals: 3d class, 1859, 1861, 1864, 1878; L. of Honour, 1870. Works: a Caravan caught in a Simoom, Colossus of Memnon (1859); Caravan crossing the Desert, Temple of Hermontis (1861); Twilight in Lower Nubia (1864), Luxembourg Museum; Mouth of the Nile at Lesbeh (1870); three Views on the Nile (1875); Mahalet-el-Kebir (1876); The Nile between Cairo and Isle of Rodah, View at Thebes (1878).—Larousse; Meyer, Künst. Lex., iii. 582.

BERCK-HEYDE (Berk Heyde), GERRIT, born at Haarlem, baptized June 6, 1638, died there, June 10, 1698. Dutch school; landscape and architecture painter; pupil probably of Frans Hals, and of his elder brother, Job B., whom he accompanied to Cologne and Heidelberg, where they were employed for some time at the court of the Elector Palatine. Master of Haarlem guild in 1660. Works: View of Amsterdam (1668), Antwerp Museum; Old City Hall (1677), View of the Spaarne at Haarlem, three Views of Old City Hall (one dated 1604), Landscape with Castle Egmond, Amsterdam Museum; View of Cologne, Rotterdam Museum; two Views in Amsterdam, Städel Gallery, Frankfort; Flock of Sheep driven through Gate, Cassel Gallery; View of the Dam (1689), Kunsthalle, Carlsruhe;

View of Heidelberg Castle, Copenhagen Gallery; View at The Hague, Berlin Museum; two Views in Amsterdam (one dated 1665), do. in Cologne and Bonn, Schwerin Gallery; Square before Ancient Buildings, Hunting Party, Dresden Gallery; View in Haarlem (1673, attributed to Job), View in Amsterdam, Hermitage, St. Petersburg; View of Haarlem Cathedral, View in Cologne, Uffizi, Florence.—Meyer, Künst. Lex., iii. 586; Van der Willigen, 79.

BERCK-HEYDE (Berk Heyde), JOB, born at Haarlem, baptized Jan. 27, 1630, died there, Nov. 23, 1693. Dutch school; landscape, architecture, and genre painter; pupil of Jacob de Wet, and of Frans Hals; Master of Haarlem guild in 1654. Went with his brother Gerrit up the Rhine as far as Heidelberg, where they were patronized by the Elector Palatine; after their return to Haarlem they lived together, both remaining unmarried. Works: Interior of Old Exchange at Amsterdam (1678), Arenberg Gallery, Brussels; Studio of Frans Hals, Joseph's Brethren in Egypt (1669), Interior of Old Exchange, Church Interior (1664), Amsterdam Museum; Courtesan's Room, Rotterdam Museum; Interior, Städel Gallery, Frankfort; Family Assembled before House, Meiningen Gallery; Church Interior, Göttingen Gallery; Soldiers on Guard, Amalienstift, Dessau; Winter Landscape, Berlin Museum; Christ and the Children (1662), Man at Breakfast, Schwerin Gallery; Interior of Haarlem Cathedral (1665), Dresden Gallery; two Landscapes, two Animal Pieces (?), Liechtenstein Gallery, Vienna; Artist's Portrait (1675), Uffizi, Florence. — Meyer, Künst. Lex., iii. 585; Quellenschriften, xiv. 362; Van der Willigen, 78.

BERCKMAN, HENDRIK, born at Klundert, near Willemstad, in 1629, died at Middelburg (?) in 1690. Dutch school; portrait painter; pupil at Haarlem of Philips Wouwerman, and in Antwerp of Willeboorts and Jordaens; entered the guild at Leyden in 1654, probably only for a short time. Court painter to Count Henry of Nassau, after whose death he settled at Middelburg. De Bie speaks highly of his archery pieces and the portraits of Admirals de Ruyter and Evertsen. Works: Portrait of Vice-Admiral Bankert (1648), Amsterdam Museum; do. of Joost van Trappen, Rotterdam Museum.—Meyer, Künst. Lex., iii. 587.

BERDELLÉ, JOHANN BAPTIST, born in Mentz, May 15, 1813, died in Munich, July 19, 1876. History and portrait painter; pupil of Düsseldorf Academy, under Schadow, visited (1841–45) Paris, and North Italy, especially Venice, then settled in Munich, where he was greatly influenced by Genelli and by Rahl. Undeserved opposition and disparagement on the part of the reigning clique drove him to suicide; he drowned himself in the Isar. Works: Blind Nimrod (1847); two Religious Pictures with Saints (1854); Female Portrait (1856); Maria Hilf! The Four Seasons (1861); Myth of Arion, Hagen with the Mermaids (1867); fourteen Groups from Greek Mythology (1871), Staircase, Polytechnic Institute, Munich; Scene from Life of Psyche (1876). —Meyer, Künst. Lex., iii. 589; Kunst-Chronik, xi. 801.

BERG, ALBERT, born in Berlin in 1825, died at Hallstadt, Austria, Aug. 19, 1884. Landscape painter, pupil at Geneva of Guigon; studied from nature in southern France, north Italy, and Switzerland; in 1844 went from Naples with the Grand Duke of Mecklenburg to Malta, Smyrna, and Constantinople. Studied, 1846–1848, in Paris and Italy and, on Humboldt's suggestion, went in 1849 to Central and South America, and returned to Berlin in 1850, bringing with him a rich collection of sketches, now, with others from Rhodes and Lycia, in the National Gallery. In 1853–54 he lived in Rhodes, visited Lycia, and in 1860 joined the Prussian expedition to Eastern Asia. After journeys through the Alpine countries, Scotland and Greece, he spent the winter of 1873–74 in Athens, and in 1878 became

director of the Breslau Museum. Works: two Views in Primeval Forests of New Granada (1852); Views in the Tropical Woods; do. in Rhodes and in Lycia; Cairo from Road to Boulak, Kata-men Gate at Peking (1873).—Meyer, Künst. Lex., iii. 595; Kunst-Chronik, viii. 806.

BERG, ALBERT (JOSEF ALBERT SOULT), born in Stockholm, Sept. 19, 1832. Marine painter; pupil of Stockholm Academy, then of Düsseldorf Academy, under Andreas Achenbach; visited Holland and Belgium, studied in Paris under Ary Scheffer, then visited Italy and Sicily, and in 1865 settled in Stockholm. He is a deaf-mute, and one of the most ardent promoters of the education of deaf-mutes in Sweden. Works: Fight between Swedish Ship and English Men-of-War in 1704 (1870), and two others, Stockholm Museum.—Meyer, Künst. Lex., iii. 596.

BERG, JACOBUS EVERARDUS JOSEPHUS VAN DEN, born at Rotterdam, Nov. 8, 1802, died at The Hague, July 20, 1861. History painter; son and pupil, at Rotterdam Academy, of Gysbertus Johannes van den Berg (1769–1817), then pupil of Antwerp Academy, and of Herreyns. After eight years in Italy attained great success in Paris, then became professor, and in 1844 director, of The Hague Academy. Works: Self-Sacrifice of Admiral de Ruyter; Scene from Maid of Perth (1839); Scenes in Lives of Jacoba van Bergeren, Jan van Schaffelaar, and Claudius Civilis; Fall of the Angels; St. Lawrence; Supper at Emmaus.—Immerzeel, i. 44; Kramm, viii. 11.

BERG, SIMON VAN DEN, born at Overschie, near Rotterdam, Nov. 4, 1812. Animal and landscape painter; pupil at Rotterdam Academy of Gillis de Meyer, and at The Hague of Pieter G. van Os, then settled in Amsterdam, in 1841 at Heemstede, near Haarlem, and in 1875 became conservator, and in 1880 director, of the Royal Gallery at The Hague. Gold medal, Amsterdam, 1838; member of Amsterdam (1839) and Ghent (1841) Academies. His pictures represent mostly cows or sheep at pasture.—Immerzeel, i. 45.

BERGAMASCO. See *Lotto*, Lorenzo.

BERGAMASCO, II., born at Bergamo about 1500, died in Madrid in 1579. Genoese school. Real name Giambattista Castello, but called Bergamasco to distinguish him from the noted miniature painter of the same name, who died at an advanced age in 1637. Came early with the painter Aurelio Busso to Genoa, where he won reputation as a painter; studied painting, architecture, and sculpture in Rome. In 1567 went to Spain, at invitation of Philip II., and executed works in the Escorial, the Pardo, and other palaces.—Lanzi, iii. 246; Ch. Blanc, École Génoise.

BERGEN (Berghen), DIRK VAN, flourished in Haarlem in 1661–90. Dutch school; landscape and animal painter; pupil of Adriaan van de Velde, whom he imitated successfully. About 1673 he opened a studio in London; afterwards returned home (about 1680 ?). Sometimes painted figures in the landscapes of Philips de Koninck. Works: Two Landscapes (one dated 1688), Louvre; do., Amsterdam, Berlin, and Vienna Museums; four, Schwerin Gallery; four (one dated 1682), Dresden Gallery.—Meyer, Künst. Lex., iii, 599.

BERGER, JULIUS VICTOR, born at Neutitschein, Moravia, July 10, 1850. History, genre, and portrait painter; pupil of Vienna Academy and of Ed. Engerth; won the grand prize for Rome in 1874, and spent three years in Italy. Professor at Industrial Art-School in Vienna since 1881. Works: Baptism of Borivoi; Emperor Rudolph II. and Keppler (1871); Spring's Entry (1878); Portrait of Botanist Fenzl (1879), Vienna Academy; All Soul's Day (1881); Decorative Paintings (1882), Palazzo Zierer, Vienna.—Meyer, Künst. Lex., iii. 605; Neue illustr. Zeitg. (1878), ii. 663; (1881), i. 85.

BERGERET, DENIS PIERRE, born at Villeparisis (Seine-et-Marne); contemporary. Still-life painter; pupil of Karl Dau-

bigny. Medals: 3d class, 1875; 2d class, 1877. Works: Dessert, Lobster (1875); Prawns, Preparations for Dessert (1877); Flies' Feast, War—Art—Religion (1880); Lucky Day, Present from Pomona (1881); The Tide (1882); For the Fête-Days, Salt and Fresh Water Crustaceans (1883); Thrushes, Raisins (1884).

BERGERET, PIERRE NOLASQUE, born in Bordeaux, Feb. 2, 1782, died in Paris, Feb. 21, 1863. History, genre, and portrait painter; pupil of Lacour, the elder (1745–1814), of Vincent and of David; exhibited first in the Salon of 1806, when he won the grand prix. Medal: 1st class, 1808. Works: Raphael's Obsequies (1806); Francis I. and Henry VIII. on the Field of the Cloth of Gold (1808); Charles V. picking up Titian's Brush (1808), Portrait of Louis Philippe, Museum, Bordeaux; Christ Crowned with Thorns, Cathedral, ib.; St. Louis in Prayer, Notre Dame, ib.; Czar Alexander presenting to Napoleon the Calmucks, Cossacks, and Bashkirs of the Russian Army (1810), Versailles Gallery; Henry IV. on his Bier, Meeting at Tilsit of Alexander and Napoleon (1810); Anne Boleyn listening to her Sentence (1814); Francis I. writing Verses inspired by Agnes Sorel (1817), Rembrandt in his Studio (1836), Fontainebleau; Homer Reciting, Michelangelo, grown blind, touching an Antique Torso (1817); St. Louis at Damietta, Lippo Lippi delivered from Captivity, Poussin's Obsequies (1819); Court of Marguerite of Navarre, Charles V. in Prison, Tintoretto and Aretino (1822); Shipwreck of Charles V. (1824); Claude Lorrain and Innocent X. (1831); Death of Titian (1833); Excavation of the Laocoön, Soliman II. buying Roxelana, Henry II. and Diana of Poitiers (1835); Education of Jupiter, Republic Triumphant (1849); Charity, Death of Columbus (1851).—Larousse, ii. 582; Meyer, Künst. Lex., iii. 606.

BERGH, JOHAN EDVARD, born in Stockholm, March 29, 1828, died there, Sept. 23, 1880. Landscape painter; pupil of the Stockholm Academy; won first prize in 1853, and studied then in Düsseldorf under Gude and in Geneva under Calame. Travelled in 1856–57 in Italy; became, after his return, member of, and in 1861 professor in, the Stockholm Academy. Medals in Stockholm (1866) and Paris (1867). Works: Wood-Interior, Stockholm Museum; Beech-Wood, Magnus, Gothenburg; Veblungsnäs in Romsdal, Astrup, Stockholm; View of Stockholm, Prince of Wales; View in Dalecarlia, Becker, Amsterdam.—Brockhaus, ii. 819.

BERGHE, AUGUSTINUS VAN DEN, born at Bruges in 1756, died at Beauvais, France, in 1836. History, landscape, and portrait painter; pupil in Bruges Academy of J. A. Geremyn, then from 1780 in Paris Academy of Suvée; won prize in 1782, returned to Flanders in 1791, won prize in Ghent Academy in 1796, and became professor at the École centrale at Beauvais. Works: Coriolanus with his Family (1786); Œdipus at Colonus; Death of Adonis; St. Anthony of Padua in Ecstasy, Notre Dame, Bruges; Œdipus cursing his Son Polynices (1796), Ghent Museum.—Immerzeel, i. 46.

BERGHE, CHARLES AUGUSTE VAN DEN, born at Beauvais (Oise), in 1798, died in Paris, Dec. 17 (Nov. 19 ?), 1853. History and portrait painter; son of preceding, pupil of Girodet and Gros. Medal, 2d class, 1833; L. of Honour, 1839. Works: Quentin Durward and Louis XI., Portrait of Bertini (1833); Descent from the Cross, Temptation of St. Anthony, Magdalen Penitent (1836); Alice and Cora; portraits of Generals Vaubois and Gréard, of the composer Koutski, and others.—Meyer, Künst. Lex., iii. 612.

BERGHEM. See *Berchem.*

BERGLER, JOSEF, born in Salzburg, May 1, 1753, died in Prague, June 25, 1829. History painter; pupil of his father, the sculptor J. B., the elder (1708–88), in Passau, then from 1776–79 of Martin Knoller in Milan, and in 1786 of Maron in Rome. After winning the great prize of the Acad-

emy at Parma, he became cabinet painter to Cardinal Auersperg, prince bishop of Passau, and in 1800 director of the newly founded Academy at Prague. He painted a considerable number of altarpieces for churches in Bavaria and Austria, and several episodes from German and Bohemian history, notably Hermann and Thusnelda, in the Prague Gallery; Libussa as Mediator, Sentence of Duke Spitignev II., Rescue by Bohemian Knights of Charles IV. at Pisa. —Allgem. d. Biogr. ii. 390; Würzbach, i. 309.

BERJON, ANTOINE, born in Lyons, May 17, 1753, died there in Nov., 1843. Flower and still-life painter, exhibited first in 1791. Medal, 2d class, 1819. Works: Wedding Present (1797); Shells and Corals, A Hare, A Rooster (1810); Flowers and Fruit in Baskets, Grapes, Peonies, Bouquet (1813); Fruitpiece, Dessert (1836); Poppies (1823); Artist's Miniature Portrait (1818), all in Lyons Museum.—Meyer, Künst. Lex., iii. 622.

BERK HEYDE. See *Berck-Heyde.*

BERNA. See *Barna.*

BERNAERTS (Bernaerd), NICASIUS, born at Antwerp in 1620, died in Paris, Sept. 16, 1678. Flemish school; animal and still-life painter; pupil of Frans Snyders, 1633–34, then went to Italy and settled in Paris, where he was among the most esteemed Flemish painters; after a few years he went to Antwerp, was received master of St. Luke's Guild in 1654, but soon returned to Paris, where he became member of the Academy in 1663. His piece of reception was an historical picture—Chastity of Joseph. In France known almost exclusively under the name of Nicasius. Works: Birds, Birds and Quadrupeds, Louvre, Paris; Animals in a Landscape, Rouen Museum; Fight between Cat and Dog, Dijon Museum.—Biog. nat. de Belgique, ii. 270; Meyer, Künst. Lex., iii. 631; Michiels, ix. 76, 288; Rooses (Reber), 425.

BERNARD, ST., VISION OF, *Murillo,* Madrid Museum; canvas, H. 10 ft. 3 in. × 8 ft. 2 in. The Saint in habit of Cistercian Order, kneeling in his cell, beholds the Virgin, on clouds in a glory of cherubs and heads, bearing Jesus on her arm; with her right hand she presses from her breast a stream of milk, which falls on the Saint's lips; at left, before a case of books, is a table with books, writing materials, and lilies; on floor, in foreground, other books and the pastoral staff. Second manner; from Palace of S. Ildefonso. Engraved by F. Muntaner, J. Bromley; etched by A. Jameson, C. Alabern.—Curtis, 220; Madrazo, 475.

BERNARDINO DI BETTI. See *Pinturicchio.*

BERNARDINO DA COTIGNOLA. See *Zaganelli,* Francesco.

BERNARDO DE FLORENTIA. See *Daddi,* Bernardo.

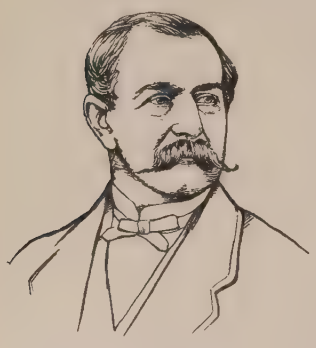
BERNATZ, JOHANN MARTIN, born at Speyer, March 22, 1802, died in Munich, Dec. 19, 1878. Landscape and architecture painter; pupil at Vienna Academy in 1821, and again in 1827–29, meanwhile of Kellerhofen at Speyer; went to Munich in 1829, visited Constantinople, Asia Minor, and Egypt in 1836–37, Calcutta and Abyssinia in 1840–43, and published, in 1852, an extensive work under the title: Scenes in Ethiopia. Works: Kloster Maulbronn, Speyer Cathedral, Cycle of Water Colours (1858); Rori River in Highlands of Schoa, Nubian Salt Lakes (1871); Church in Monastery on Mount Sinai (1871 and 1877); Court of Suleiman Mosque at Constantinople (1874); View of Suleiman Mosque (1878). —Meyer, Künst. Lex., iii. 650; Kunst-Chronik, xiv. 227.

BERNAZZANO, CESARE, of Milan, flourished beginning of 16th century. Lombard school; probably pupil of Leonardo da Vinci. Painted landscapes, fruits, flowers, and birds, sometimes in collaboration with Cesare da Sesto, who added the figures in his landscapes. Bernazzano painted the fine landscape background to Cesare's Baptism of Christ, Casa Scotti Gal-

lerati, Milan.—Vasari, ed. Mil., v. 101; Lanzi, ii. 487; Ch. Blanc, École milanaise.

BERNE-BELLECOUR, ÉTIENNE PROSPER, born at Boulogne, June 29, 1838. Genre, landscape, and portrait painter; pupil of Picot and of F. Barrias. Medals: 1869; 1st class, 1872; 3d class, 1878; L. of Honour, 1878. Works: Souvenir of Normandy (1861); Road on the Borders of Normandy (1864); Great Heat, View on Norman Coast (1868); Dismounted, A Sonnet, Amorous Man, Pea Shooter (1869); After the Procession, Shearing Sheep in Normandy (1870); Cannon-Shot, Nest of Cupids (1872); Rent-Day (1873); Intended Husband, Summer Morning (1874); Guerillas of the Seine in Battle of Malmaison (1875); The Desert (1876); In the Trenches (1877); On the Ground (1879); Attack on Château of Montbéliard (1881); Manœuvre of Embarking (1882); Prisoner, Strategic Point (1883); Disembarkation (1885), G. Petit. Works in United States: Intended Husband, Miss C. L. Wolfe, New York; In the Trenches, F. Harper, New York; In the Woods, R. L. Cutting, New York; Trumpet Practice, B. Wall, Providence.—Larousse.

BERNIER, CAMILLE, born at Colmar in 1823. Landscape painter; pupil of L. Fleury. In 1873 was member of the jury of the Salon. Medals: 1868, 1869; 2d class, 1878; L. of Honour, 1872. Works: Farm of Kerluce (1857); Rocks near Plousgastel (1859); The Gapeau (1861); Village of Plounésur, Bay of Penhir (1863); Beach of Guisseny, Mouth of the Elorn (1864); Burning Sea-Weed near Kersaint (1865); Heath near Bannalec (1867); Pond of Quimerch, Path through the Broom (1868); Heath of Kerbagadie, Fountain in Brittany (1869); Road near Bannalec (1870); January in Brittany (1872), Luxembourg Museum; D'Anndour at Bannalec (1873); Summer, Autumn (1875); Wooden Shoe-Makers in the Woods of Quimerch (1877); Abandoned Path (1879); Pool (1882); Mist and Sunshine (1884); Little Wood, La Lande (1885). —Larousse.



BERNINGER, EDMUND, born at Arnstadt, Thuringia, in 1843. Landscape painter; pupil of the Weimar Art School under Theodore Hagen; visited Holland, Italy, Corsica, and Northern Africa, and settled in Munich. Works: London Bridge, Venetian Night Festival (1873); Street in Tunis (1876); Isle of Capri; Ruins of Carthage; View on the Thames (1880); Street in Cairo; Several Views in Egypt. Exhibited at Munich (1883): Evening near Sorrento, Bay of Algiers.—Müller, 45.

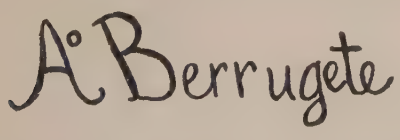
BÉROUD, LOUIS, born at Lyons; contemporary. History painter; pupil of Gourdet, Bonnat, and Lavastre. Medal, 2d class, 1883. Works: Place Saint-Sulpice (1880); Place de la République (1881); Salon Carré at the Louvre, (1882); At the Louvre (1883); My Studies at Venice (1884); Henri III. at Venice (1885).

BERRES, JOSEF VON, born at Lemberg, Austria, May 30, 1821. Genre painter; pupil of Munich Academy under Piloty (1866–69), having until then served in the Austrian army where he attained the rank of colonel; commanded a regiment during the campaign of 1866, and was decorated with the Order of the Iron Crown. Travelled extensively in the East, as far as the Caucasus and Astrakan. Many of his pictures bought for America. Works: Wallenstein burning Documents; Calmuck Wedding; Recruiting in Lower Hungary; Dismissal of Huszárs; Romance on the Heath; Evening Sermon in St. Stephen's, Vienna; Hungarian Horse Fair (1873), Vienna Museum; Cattle Dealers in the Campagna (1877); Starting of a Picket (1882).—Meyer, Künst. Lex., iii. 679.

BERRETTINI, PIETRO. See *Pietro* da Cortona.

BERRETTONI, NICCOLÒ, born at Macerata, Dec. 14, 1637, died in Rome in Feb. 1682. Bolognese and Roman school; history painter; pupil at Bologna of Cantarini, then at Rome of Carlo Maratti, who became jealous of his pupil's brilliant success. He formed for himself a mixed style, imitating Guido and Correggio. Works: Marriage of the Virgin, S. Lorenzo in Borgo, Rome; Birth and Baptism of Christ, Dresden Gallery; St. Magdalen, Augsburg Gallery; Visitation, Hermitage, St. Petersburg; frescoes in S. Maria de Montescanto al Popolo, Rome, S. Maria del Suffragio, ib., Palazzo Altieri al Gesù, ib., Palazzo della Ruffina, Frascati.—Meyer, Künst. Lex., iii. 692.

BERRUGUETE, ALONSO, born at Paredes de Nava about 1480, died at Alcalá in 1561. Spanish school; pupil of his father, Pedro Berruguete; went to Florence about 1503 and studied with Michelangelo, whom he also assisted in the Vatican. He practised painting, sculpture, and architecture, and was among the sculptors chosen by Bramante to model the Laocoön, to be cast in bronze. In Florence he was employed to finish an altarpiece left incomplete by Filippo Lippi at his death. In 1520 he returned to Spain and executed many works, especially monumental altarpieces and church screens, at Saragossa, Valladolid, Madrid, Toledo, and other cities. He was greatly honoured by Charles V., who made him a cavalier and appointed him his painter and sculptor. He became wealthy enough to purchase the lordship of Ventosa, near Valladolid. Berruguete did more for Spanish art than any who had preceded him, but he was more excellent



in sculpture than in painting, two specimens of which, a Holy Family and Flight into Egypt, are in the Museum at Valladolid.—Stirling, i. 140; Ch. Blanc, École espagnole; Bermudez, i. 130; Vasari, ed. Mil., vii. 161; W. & W., iii. 40.

BERRUGUETE, PEDRO, born at Paredes de Nava, died in Madrid after 1504. Spanish school; painter to Philip I., by whom he was ennobled. Employed with Rincon in cathedral of Toledo in 1483, 1495, and 1497; also painted in cathedral of Avila. Bermudez ranks him with Pietro Perugino.—Bermudez, i. 144; Stirling, i. 93; W. & W., ii. 359.

BERTAUD, Mme. CHERADAME, died about 1824. History and portrait painter; pupil of David. Medal, 2d class, 1819. Works: Hagar in the Desert (1814); Daughters of Minos (1817); Female Gardener, Portraits (1819); Portrait of the Poet Pizerecaurt (1822), Nancy Museum; The Fairy Urgel; Portrait of Gen. Devraux de Sainte Maurice, Versailles Gallery.—Meyer, Künst. Lex., iii. 699.

BERTEAUX, HIPPOLYTE DOMINIQUE, born at Saint-Quentin (Aisne); contemporary. History and portrait painter; pupil of Hip. Flandrin, Galland, and P. Baudry. Medal, 3d class, 1883; 2d class, 1885. Works: Studies for ceiling of the Theatre Graslin at Nantes (1881); First Lesson in History (1882); Ce fut la! souvenir of the great war (1883); Young Shepherdess (1884); Attempt upon Life of Hoche (1885).

BERTHÉLEMY, JEAN SIMON, born at Laon (Aisne), March 5, 1743, died in Paris, March 1, 1811. History painter; pupil of Noël Hallé, won in 1764 the second and in 1767 the first prize for Rome, became member of the Academy in 1781, and professor in 1792. Works: Cleobis and Biton drawing their Mother to Temple of Juno (1764); Alexander cutting the Gordian Knot (1767); Conquest of Calais (1771); Eustache de St. Pierre at the Conquest of Calais (1779); Martyrdom of St. Peter (1779), Douai Museum; Apollo causing the Body of King Sarpedon to be taken to Lycia (1781), École des Beaux Arts, Paris; Eleazar preferring Death to eating of Forbidden Meat (1789), Angers Museum; Bonaparte visiting the

Wells of Moses (1808), Entry of French Army into Paris in 1436, Versailles Gallery. —Meyer, Künst. Lex., iii. 707.

BERTHÉLEMY, PIERRE ÉMILE, born at Rouen, April 3, 1818. Marine painter; pupil of Rouen Art School, then in Paris of Cogniet and of École des Beaux Arts. Works: Naval Battle Between French Fleet under Duquesne and Dutch-Spanish Fleet under Ruyter, 1676 (1846); Scene from Walter Scott's Pirate, Harbour of Fécamp (1847); Ship in Distress (1848); Flight of Jean Bart (1849); Shipwreck of Van Tromp in Bay of Trépassés (1851); do. of Corsair Ship (1853); Return of Fishing Boats (1857); After the Storm (1859); Burning Vessel (1861); Ship Le Vaubant in a Storm (1864); Mouth of the Seine at Sunset (1865); Shipwreck of Borythenes (1866); do. of Evening Star (1867); Harfleur Harbour (1868); Return of Fishing Boats (1877); Various marines (1879–85).—Meyer, Künst. Lex., iii. 707.

BERTHON, NICOLAS, born in Paris, Aug. 4, 1831. Genre painter; pupil of École des Beaux Arts and of Cogniet. Medal, 1866. Works: Mowers' Luncheon (1857); do. (1863); Mowers, Soldier's Return (1864); Bowling at Beaucé, Peasant from the Mountains (1865); During Mass (1866); Souvenir of the Auvergne (1866), Arras Museum; The Baurrée (a dance, 1867); Prayer, Spinning Woman (1868); Pastime (1873); The Walk (1875); Procession at St. Bonnet (1877); Interior in Auvergne (1878, 1880, 1882); Procession of Penitents (1883).—Meyer, Künst. Lex., iii. 711.

BERTHON, RENÉ THEODORE, born at Tours in 1776 or 1778, died in Paris, April 9, 1859. History and portrait painter; pupil of David; lived in Venice and Vienna at the beginning of this century, and returned to Paris in 1806. One of the most talented artists of the modern school. L. of Honour. Works: Chloe bathing in a Grotto (1796); Portrait of Bonaparte as Consul (1801); Surrender of Ulm (1806), Napoleon receiving at Berlin Delegation of Senate after Battle of Jena (1808), Albert Rampon defending Redoubt of Monte Legino (1812), Order of St. John taking Possession of Malta (1839), Versailles Gallery; David obtaining Saul's Permission to contend with Goliath (1822), Passage through Caen of Duc de Berri in 1814 (1824), Caen Museum; Napoleon handing to Delegation of Senate the Captured Prussian Standards, Compiègne.—Meyer, Künst. Lex., iii. 710.

BERTHOUD, AUGUSTE HENRI, born in Paris of Swiss parents, April, 1829. Landscape and genre painter; pupil of Prottevin, and of the École des Beaux Arts, then of Ary Scheffer and influenced by Corot, with whom he was allied in friendship; settled at Interlaken in 1862, and at Neuchâtel, the home of his family, 1874. President of the Society of Swiss Painters and Sculptors since 1882. Medal, Vienna, 1873. Works: Repose sur la Montagne (1857); Unspunnen near Interlaken (1868); Summit of the Jungfrau; The Wetterhorn; Kandersteg Valley; Glacier of Altelo; Women of Arles in Prayer; Procession of Arlésiennes; Plus heureux qu'un Roi; Ruth; Judith; Mes élèves peignant d'aprés nature (1879); View near Rosenlani Glacier, Evening Breeze (1882); Death of the Chamois Hunter (1872), The Jungfrau and the Vagueren, Neuchâtel Museum. — Meyer, Künst. Lex., iii. 711; Kunst-Chronik, xiv. 605.

BERTHOUD, LÉON, born at Neuchâtel, Switzerland, in 1827. Landscape painter; pupil of Maximilien de Meuron, then in Paris of Léon Cogniet, spent several years in Italy, returned to Paris, then settled at St. Blaise, near Neuchâtel. Works: Crossing an Arm of the Tiber at Borghetto, Fortified Tower of Château d'Estavayer, The Frohn Alp on Lake of Lucerne, Neuchâtel Museum; Aqueducts in Roman Campagna; Bay of Naples; View of Sorrento; Temples of Pæstum; Monte St. Angelo; Baths of Caracalla; Château de Chillon; Lake of Neuchâtel.—Meyer, Künst. Lex., iii. 711.

BERTIN, ÉDOUARD FRANÇOIS, born in Paris, in 1797, died there, Sept. 14, 1871. Landscape painter; pupil of Girodet and

Bidault. Turning from the classic and traditional style to nature, he successfully endeavoured to unite truth in detail with breadth of general effect. Works: Meeting of Cimabue and Giotto (1827), Christ on Mount of Olives (1837); Sources of the Alpheus (1853), View of Olevano, Old Tombs on the Nile, Forest of Fontainebleau.—Ch. Blanc, Artistes de mon Temps, 249; Larousse, ii. 621; Meyer, Gesch., 766.

BERTIN, JEAN VICTOR, born in Paris, March 20, 1775, died there, June 11, 1842. Landscape painter; pupil of Valenciennes. Medal, 1st class, in 1808; L. of Honour, 1817. He was the master of Cogniet, Bosselier, Corot, Enfantin, and Roqueplan. Works: Festival of Pan, Offering to Venus, Cicero on his Return from Exile, Flight of Angelica, Festival of Bacchus, Arrival of Napoleon at Ettlingen. His Temple of Minerva at Pheneus is in the Louvre.—Villot, Cat. Louvre; Ottley.

BERTIN, NICOLAS, born in Paris in 1667, died there, April 11, 1736. Pupil of Vernansalle, of Jouvenet, and of Bon Boulogne. When eighteen years old he took the first prize for painting for his Building of the Ark, and he was sent as a pensioner of the king to Rome, where he resided four years. He became a member of the Academy in 1705, professor in 1715, and adjunct rector in 1733. Works: St. Philip baptizing the Eunuch, Hercules delivering Prometheus (1703), Louvre; Chastity of Joseph, Susanna at the Bath, Amsterdam Museum; Man with the Gourd, Gardener and the Bear (2 illustrations of La Fontaine's fables), Dresden Gallery.—Villot, Cat. Louvre.

BERTINELLI. See *Albertinelli.*

BERTLING, KARL, born at Meppen, Hanover; contemporary. History and portrait painter; pupil of the Düsseldorf Academy under Schadow and Bendemann; became first known through his Death of Abel, and is now chiefly reputed for his masterly portraits. Works: Death of Abel; Œdipus led by Antigone; Resurrection (1869); Loreley; Night and Morning (1875), Villa Böker, Bonn.—Illustr. Zeitg. (1876), i. 294.

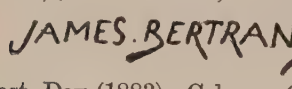
BERTO DI GIOVANNI, flourished in 1497–1523. Roman school of Perugia; called also Bertus Joannis Marci. Pupil of Perugino at same time with Raphael, who engaged him in 1516 as his assistant to paint a picture of the Coronation of the Virgin for the convent of S. M. di Monteluce, near Perugia, which was finished after Raphael's death by Giulio Romano and Il Fattore (1525) and is now in the Gallery of the Vatican. Berto painted for the predella three subjects—the Birth (dated 1525), Marriage, and Death of the Virgin, and a fourth representing the Presentation in the Temple. The predella of the principal altarpiece in S. Giuliana, Perugia, is perhaps also by him. —Lanzi, i. 348; Ch. Blanc, École ombrienne; C. & C., Italy, iii. 346; Müntz, Raphael, 622.

BERTON, ARMAND, born in Paris; contemporary. History and portrait painter; pupil of A. Millet and Cabanel. Medal, 3d class, 1882. Works: Evening (1880); Portraits (1881); Eve, Woman with the Rose (1882); A Grasshopper (1883); Modern Fable Seated upon Antique Ruins (1884); Portrait (1885).

BERTRAND, GEORGES, born in Paris in 1849. Genre and portrait painter; pupil of Yvon, Barrias, and Bonnat. Medal, 2d class, 1881. Works: The Miser (1876); Falling Leaves (1877); The Leap from the Leucadian Rock (1878); Slave's Leisure (1879); Patrie! (1881); Spring Passing (1883).—Meyer, Conv. Lex., xxi. 101.

BERTRAND, JAMES, born at Lyons in 1825. History painter; pupil of Périn and of Orsel, then studied in Rome; a skilful, careful painter, with a graceful, harmonious style and much religious sentiment. Medals: 3d class, 1861, 1863, 1869, 1878; L. of Honour, 1876. Works: Idyl (1857); St. Benedict taking Communion (1859), Lyons Society of Art; Conversion of St. Thaïs (1861), Lyons Museum; Brothers of Death taking away a Murdered Man in the Campagna (1863), Lyons Museum; Women of Alvito on a Pilgrimage, Diogenes at Laïs's House (1863); Mary the Egyptian Repentant (1864); Emi-

grants of the Roman Campagna (1865), Orleans Museum; Phryne at the Festival of Eleusis, Pilgrimage in the Abruzzi Mountains (1866); Death of Sappho, Idyl (1867); Serenade, The Curious (1868); Inquisitive Little One, Death of Virginia (1869), Luxembourg Museum; Marguérite, Death of Manon Lescaut (1870); Ophelia's Madness, Ophelia's Death (1872); Cinderella, Caen Museum; Idyl (1873); Romeo and Juliet Dying, Montpellier Society of Art; Anuccia (1874); Magdalen, Know Thyself, Lesbia (1875); Aurora, Marguérite (1876); Echo, Education of the Virgin (1877); Cloister (1878); Galatea and Acis surprised by Polyphemus, Coming out of School (1879); The Bird Charmer, Marguérite in Church (1880); Love drawing Night over the Earth (1881); Cigale singing to the Moon, Waiting in Ambush (1882); The Sirens, Charlotte Corday's



Last Day (1883); Calvary, Ophelia (1884); Youth, Study of a Head (1885).—Montrosier, Artistes modernes; Larousse.

BESCHEY, BALTHASAR, born at Antwerp, baptized Nov. 20, 1708, died there, April 15, 1776. Flemish school; history and portrait painter; pupil of Peeter Strick, an obscure artist; master of the guild in 1733; dean in 1756. With him the school of Antwerp, abandoning the traditions of Rubens, entered on the road to decline. Works: Flemish Family (1721 ?), Louvre, Paris; Joseph Sold by his Brethren, Joseph Viceroy of Egypt (1744), portrait of himself, do. of Martin Joseph Geeraerts, Antwerp Museum; Scene before Peasant's Cottage,

Liechtenstein Gallery, Vienna.—Cat. de Musée d'Anvers (1874), 46; Michiels, x. 484; Rooses (Reber), 441.

BESNARD, PAUL ALBERT, born in Paris; contemporary. History and portrait painter; pupil of A. Cabanel and J. Brémond. Won the prix de Rome in 1874. Medals: 3d class, 1874; 2d class, 1880. Works: Autumn (1874); A Fountain (1877); After a Defeat in the 5th Century (1880); Plenty encourages Labour, Remorse (1882); Souvenir of England (1883); Sickness and Convalescence (diptych, 1884); Paris (1885).

BESSON, FAUSTIN, born at Dôle, Jura, March 15, 1821, died in Paris, March, 1882. Genre and portrait painter; pupil of Brune, Decamps, and Gigoux, and of the École des Beaux Arts; had especial success with his ideal allegorical genre scenes. L. of Honour, 1865. Works: The Prelude (1844); A Summer Day (1846); The Women and the Secret (1848); Courtesans and Venetian Nobles (1849); Return of the Barber of Olmedo and of Gil Blas (1850); Youth of Lantara (1852), Dôle Museum; The Dauphine's Promenade (1855); Childhood of Grétry (1857), Toulouse Museum; Couston's Studio (1861); Callot and the Mountebank, An Adventure of Quentin de la Tour (1866); A Smile (1867).—Larousse, ii. 638; Chronique des B. Arts (1882), 68.

BETHESDA, POOL OF, *Tintoretto*, S. Rocco, Venice. A noble work, but eminently disagreeable. A crowd of figures, with a background of corrupt Renaissance architecture.—Ruskin, Stones of Venice, iii. 322.

By *Tintoretto*, Scuola di S. Rocco, Venice. A disgusting picture, representing people afflicted with all kinds of diseases.—Ruskin, Stones of Venice, iii. 341.

BETHKE, HERMANN, born at Brunswick, in 1825. Genre painter; pupil in Brunswick of Heinrich Brandes, and studied in Munich after the old masters. Works: Family Scene; Broken Pitcher; Siesta; Card Players (1865); Grandmother's Convalescence, Summer Morning (1866); Red Riding Hood, Saying Grace, Winter-Guests, Love-Letter.—Müller, 47.

BETTANIER, ALBERT, born at Metz; contemporary. History painter; pupil of Pils, Lehmann, and Maillart. Medal: 3d

class, 1885. Works: In Lorraine (1881); Study, In Lorraine (1882); In Lorraine (1883); At Gravelotte (1884); 1870–1880 (1885).

BETTO, BERNARDINO DI. See *Pinturicchio.*

BEVILACQUA. See *Salimbeni,* Ventura.

BEWER, CLEMENS, born at Aachen, May 30, 1820, died at Bonn, Sept. 2, 1884. History and portrait painter; pupil of the Düsseldorf Academy under Karl Sohn; went in 1841 to Paris, where he studied with Delaroche and Ary Scheffer. Under the latter's guidance he painted for French churches copies after Raphael, Andrea del Sarto, Titian, Rubens, and Murillo; returned in 1847 to Düsseldorf thoroughly imbued with French art; afterwards became professor at the Academy. Latterly painted portraits almost exclusively. Works: Romeo and Juliet (1844); Mary Stuart's Flight from Lochleven (1846), Cologne Museum; The Elves (1847), Tasso reading at the Court of Ferrara (1850), Contest of Minstrels at the Wartburg (1851); Education of Mary by Anna and Joachim (1852), Finding of Moses (1862), Loreley (1867), Judith (1872), Cologne Museum; Portraits of Minister Stein, Gen. Blumenthal, Archbishop von Droste-Vischering.—Müller, 47; Wolfg. Müller, Düsseldorf K., 158.

BEYEREN, ABRAHAM VAN, born at The Hague in 1620 or 1621, died after 1674. Dutch school; still-life painter; master of the guild at The Hague in 1640, at Delft in 1657; mentioned again as member of The Hague guild in 1663, and of that of Alkmaar in 1674. Works in Amsterdam, Rotterdam, Lille, Frankfort, Berlin, Vienna, Pesth Museums, Vienna Academy (1666), Dresden, Hanover, Schwerin Galleries, Hermitage, St. Petersburg.—Meyer, Künst. Lex., iii. 340.

BEYLE, PIERRE MARIE, born at Lyons in 1838. Genre painter; was a house-painter, but with help from the designer Philippon was able to send his first picture to the Salon in 1867. Medal of 3d class, 1881. Works: A Bohemian Girl (1867); Permission Refused (1868); Toilet of a Savage Woman (1869); Tour of the City (1870); Monkey's Toilet (1872); Dressing in a Studio, Merchant of Knick-Knacks (1873); Chevalier Bayard and Maidens of Brescia (1875); Gossips of Briquebec (1876); Bazaar at Casbah of Algiers (1877); From the Mayor's Office to the Church, Party of Ladies (1879); On the Cliff, Fleurs de Péchér (1880); Mussel Fishers at Dieppe (1881); Fishing at Dieppe (1882); Farewell Kiss (1883); Seaweed Burners (1884); Bad News (1885).

BEYSCHLAG, JULIUS ROBERT, born at Nördlingen, July 1, 1838. Genre painter; pupil, at the Munich Academy, of Philipp Foltz, studied afterwards in Paris and Italy. His pictures are attractive in subject, and he is noted for his graceful treatment of the female form. Works: Iphigenia, Mowing Woman (1860); Love Scene from Faust, Sunday Morning (1862); Birthday (1864); Girl crowning Youth with Flowers (1870); Psyche (1872); Soap Bubbles (1873); Spring-Day in the Middle Ages (1874); Happy Mother, Wedding Procession, Orpheus and Eurydice (1879); Sunday Afternoon in Middle Ages, Samuel Hawk Collection, New York; Before the Wedding, H. B. Hurlbut Collection, Cleveland; Good Sister, T. Dolan, Philadelphia.—Illustr. Zeitg. (1877), ii. 136.

BÉZARD, JEAN LOUIS, born at Toulouse, Nov. 15, 1799. Pupil of Pierre Guérin, of Picot, and of École des Beaux Arts. Won the prix de Rome in 1829. Medals: 1st class, 1836, 1857, 1859; L. of Honour, 1860. Works: Magdalen in Desert, Magdalen Resting, Interior of Church of Arcis, Incident of Revolution of 1830, In the Louvre, Martyrdom of St. Saturninus (1836); Reign of Evil upon Earth (1837); Martyrdom of St. Eutrope (ordered by State), Mephistopheles, Angel and Child, Neapolitan Sleeper, Seven Works of Pity, Assumption, St. Roch praying for the Plague-Stricken, St. Michael snatching Souls from

the Devil, Seven Sacraments (ordered by State). Frescos in St. Elizabeth (1849), St. Eustache, and St. Clotilde, Paris.—Vapereau (1880), 212.

BEZZUOLI, GIUSEPPE, born in Florence, in 1784, died there, Sept. 1855. History painter; pupil at the Florence Academy under Piattoli, Petroni, and Desmarais; obtained the gold medal in 1811, studied then in Rome after Raphael, Domenichino, and Guido, became adjunct professor at the Florence Academy in 1814, and professor in 1816. Works: Ajax defending the Body of Patroclus (1811); Francesca da Rimini (1812); Paul surprised by Lancelot (1813); Entry of Charles VIII. into Florence; Baptism of Clovis; Manfred found on Battlefield of Beneventum; Death of Filippo Strozzi; Assassination of Lorenzino di Medici; Folly guiding Chariot of Love; Death of Abel; Episode from Deluge; St. Francis bringing to Life a Drowned Man (1832), Cathedral; Eve the Sinner, Medea planning Leghorn the Death of her Children, Young Girl at Prayer. Frescos: Alexander with Apelles, Temperance, Justice, Prudence and Strength, Exploits of Cæsar in eleven scenes (Palazzo Pitti); Galileo's Experiments on Gravitation, Loves of Angelica and Medoro, Triumph of Bacchus (Borghese Palace, Florence); Scene from Boccaccio, Entombment (Pistoja Cathedral); Ceres Searching for Proserpine, Venus's Toilet, Venus carrying off Ascanius (Palazzo Borghese, Rome).—Larousse, ii. 668; Meyer, Conv. Lex., iii. 380.

BIAGI, BERNARDINO. See *Pinturicchio.*

BIAGIO, VINCENZO DI. See *Catena,* Vincenzo.

BIANCHI, FRANCESCO, called Il Frari, born at Ferrara in 1447, died at Modena, Feb. 1510. Lombard school. Vidriani says he was the first instructor of Correggio, but if so it can have been but for a short time, as that painter was only sixteen years old when Bianchi died. Of his many works but few remain, such as a fine Madonna with Saints, in the Louvre, and an Annunciation in the Gallery at Modena. — Ch. Blanc, École lombarde; Burckhardt, 587; Morelli (Richter), 238.

BIARD, (AUGUSTE) FRANÇOIS, born in Lyons, June 27, 1801, died near Fontainebleau, July 8, 1882. Landscape and genre painter; pupil of Révoil in Lyons; travelled in Europe, the East, and Africa, settled in Paris in 1835, and painted scenes from many countries; visited Greenland and Spitzbergen in 1839, Brazil in 1855. His works are distinguished for humour, sentiment, and variety. Many of them have been engraved. Medals: 2d class, 1827 and 1848; 1st class, 1836; L. of Honour, 1838. Works: French Travellers in a Spanish Tavern (1831); Arabs Caught in a Simoom, Nîmes Museum; Santon preaching to Bedouins, Fellah Concert, Wandering Comedians, Fools' Paradise (1833); Baptism in the Tropics (1834); Barber's Apprentice, Sale of Slaves, Good Gendarme (1835); Divided Honours, Bathing at Home, Duquesne Rescuing Captives from Algerians (1837); Sacrifice of Brahmin Woman, Scene in Custom House (1838); County Militia, Family Concert, Consequences of a Masked Ball (1839); Marriageable Young Ladies, The Great Sin, Louis Philippe in a Lapland Hut, Walrus Fishing, Reindeer Hunting, Pastor Læstadius teaching Laplanders, (1840); Du Couëdic's Farewell to his Crew (1841), formerly in Luxembourg Museum; Wreck in Polar Seas, Norwegian Hunters at Spitzbergen, Jane Shore condemned to Death by Hunger (1842); Magdalen Bay, Apartment to Let (1844); Shipwrecked Men attacked by Shark, Classical Painter, Dessert at the Parsonage (1846); Four Hours in the Salon, Henry IV. and Fleurette (1847); Walk to Rock of Hertman doë, Council of Revision (1848); Tenor's Triumph (1853); Water Drinkers, Bombardment of Bomarsund, Seizure of Furniture (1857); Slave Quarters on a Slave Ship, Selling Slaves, Hunting Fugitive Slaves, Travelling in North America, Travelling in South Amer-

ica, The Virgin Forest, Savages preparing Curare Poison (1861); Festival of the Supreme Being (1864); The Mammoth, Quarrelsome Boatwomen (1867); Fishwives of Seguasson (1868); Death of Dupetit-Thouars, Travellers Annoyed by Mosquitoes (1869); Capture of an English Vessel, Death of Bisson (1870); Beginning of the Hunt (1873); Tardy Guests, Captain Pleville, A Spanish Palace (1874); The Avenger, Alsatian Exiles (1875); House to Let in Country (1876); Wrecked Passengers of the Lucie-Marguérite, Railway Compartment for Ladies only (1877); Captain Lacrosse's Oath, Vigil in Samoïs (1879); Savage Women Fishing (1881); Caricature Painter in Court, Classical Painter before his Model (1882).—Larousse, ii. 673; Meyer, Gesch., 690; Chronique des Arts (1882), 186.

BIBBIENA, BERNARDO DOVIZIO DA, Cardinal, portrait, *Raphael*, Madrid Museum; wood, H. 2 ft. 6 in. × 2 ft. A middle-aged person, half-length, nearly full face, which is beardless; red cap, red collar, white sleeve resting on a stone balustrade. Long called Cardinal Granville, and by some Giulio de' Medici (Clement VII.). Painted in Rome about 1513. Cardinal Bibbiena was the intimate friend of Raphael, whose engagement to marry his niece Maria was ended by her premature death. Raphael's frescos of the history of *Venus* and Cupid in an apartment in the Vatican were executed for him. Replica in Palazzo Pitti; carried to Paris in 1799; returned in 1815. Engraved (Pitti) by Bedetti; Gruner.—Madrazo, Cat. descrip. é histor., 189, 341; Gal. du Pal. Pitti, iii. Pl. 97; Müntz, 283; Passavant, ii. 146; Springer, 253.

BIBBIENA, FERDINANDO, born in Bologna in 1657, died in 1743. Bolognese school; son of Gio. Maria Galli, called Bibbiena; pupil of Carlo Cignani. Devoted himself to architectural and perspective painting, and became the most celebrated decorative painter of his time. Honoured by all the princes of Europe; worked in Germany and in Spain, and decorated churches, palaces, and theatres in many Italian cities. He was the inventor of improvements in theatrical scenery and machinery. He painted also some excellent easel pictures, chiefly architectural and perspective views. In these the figures were usually painted by his brother Francesco (1659–1739), who was almost as noted and honoured throughout Europe as Ferdinand. Ferdinand left three sons, Alessandro (died about 1760), Antonio (1700–1774), who painted the chapel frescos in monochrome, in S. Giacomo Maggiore, and built the great theatre at Bologna (1756), and Giuseppe (1696–1756), all of whom followed his manner.—Lanzi, i. 177; Ch. Blanc, École bolonaise; Gualandi, Guida di Bologna, 94.

BIBBIENA, GIOVANNI MARIA, born at Bibbiena in 1625, died in 1665. Bolognese school. Real name Gio. Maria Galli, but commonly called Bibbiena, and same surname used by his descendants. Pupil of Francesco Albani; painted historical pictures, some of which are in churches in Bologna: e. g., St. Andrew adoring the Cross, S. M. dei Servi; Ascension, Campo Santo.—Lanzi, iii. 177; Ch. Blanc, École bolonaise; Gualandi, Guida, 88.

BICCI, LORENZO DI, born at Arezzo in 1350 (?), died in 1427. Florentine school; eldest of the three Biccis, being father of Bicci, and grandfather of Neri. No existing pictures; but in 1386 he was paid for paintings in the Duomo, Florence. The ceiling of the choir in S. Francesco, Assisi, assigned to Lorenzo by Vasari, is more probably by his son Bicci, with whom he is constantly confounded by that master. The frescos in the Cathedral at Prato representing scenes from the lives of SS. James and Margaret, and others from the life of S. Cecilia in the Carmine, Florence, are in an earlier style, and possibly by Lorenzo.—C. & C., Italy, ii. 28; Vasari, ed. Le Mon., ii. 225; ed. Mil., ii. 49; Lübke, Gesch. ital. Mal., i. 166.

BICCI, BICCI DI LORENZO DI, born in 1373, died at Arezzo, May 6, 1452 (?).

Florentine school; son of Lorenzo; painted many works between 1420 and 1450, some of which are extant, as for example the SS. Cosmo and Damian, Uffizi, rather sombre in colour, but careful in drawing; and some saints under the windows of a chapel in the Duomo, Florence, much repainted. Bicci is the author of a group in terra cotta, representing the Coronation of the Virgin, over the door of the hospital of S. Egidio, Florence, which Vasari wrongly attributes to Dello Delli.—Milanesi, Archivio Storico Italiano, 183; Vasari, ed. Le Mon., ii. 232; ed. Mil., ii. 49, 63; C. & C., Italy, ii. 30.

BICCI, NERI DI BICCI DI LORENZO DI, born in 1419, died in 1491. Florentine school; son of Bicci di Lorenzo, and grandson of Lorenzo. He reduced his art to the level of a trade, and filled half Tuscany with altarpieces and pictures. His masterpiece, San Giovanni Gualberto enthroned between ten seated Saints, in the Regio Lotto of old S. Pancrazio, Florence, is ill drawn, flat, and inharmonious in colour, but not without character. There are four Annunciations by this painter in the Florence Academy. Many of his scholars were so dissatisfied with the traffic carried on by Neri in his studio, that they left him before their apprenticeship was ended, to find other masters of higher tone.—Vasari, ed. Le Mon., ii. 232; ed. Mil., ii. 49, 69, 261; C. & C., Italy, ii. 32.

BICKER. See *Miel.*

BIEFVE, ÉDOUARD DE, born in Brussels, Dec. 4, 1809, died there, Feb. 7, 1882. History painter; pupil of Brussels Academy, then in 1828–30 of Paelinck; went in 1831 to Paris, where he remained ten years, sending his works to the exhibitions in Antwerp, Ghent, and Brussels. His masterpiece, *Compromise* of the Nobles at Brussels in 1566 (Brussels Museum and National Gallery, Berlin), exhibited in Ghent in 1841, and which won him the gold medal, was exhibited throughout Germany. Member of the Berlin, Dresden, Munich, and Vienna Academies, and a knight of the Belgian Order of Leopold, the Bavarian of St. Michael, and the Prussian of the Red Eagle. Works: Ugolino and his Sons, Masaniello (1830), Execution of Anne Boleyn, Rubens presented to Charles V., Flagellation of Christ, Raphael and the Fornarina, Eucharis and Telemachus, Paix des Dames in 1529, Charles I. decorating Rubens, Alva witnessing the Decapitation of Egmont and Horn (1852), Raczynski Gallery, Berlin; Countess Egmont after her Husband's Seizure, and in the Prison after his Execution (1860); Council of War of the Duke of Parma (1862); Banquet of the Gueux, The Teutonic Order electing the Great Elector of Brandenburg their Grand Master.—Jordan, 51; Müller, 51.

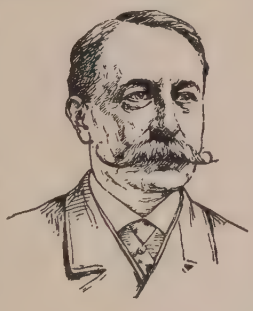
BIENNOURRY, VICTOR FRANÇOIS ELOI, born at Bar-sur-Aube, Jan. 10, 1823. History painter; pupil of Martin Drolling and of the École des Beaux Arts, where he won the grand prix de Rome in 1842. Medal, 1864. Works: Rich Man and Lazarus (1849); Death of St. Joseph (1855), St. Roch's, Paris; Man chasing Fortune, Man awaiting Fortune on his Couch (1857); Baptism of Christ (1859); The Arts (1863); Christ on Mount of Olives (1864); Parthenope (1865); Socrates exercising Patience (1868); Æsop composing a Fable (1869). In fresco: The Works of Mercy, The Cardinal Virtues, St. Eustache, Paris; Scenes in Lives of SS. Paul and Peter, St. Severin's, ib.; Institution des Quinze-Vingts (1880), St. Louis Lyceum, ib.—Larousse, ii. 720.

BIERMANN, GOTTLIEB, born in Berlin, Oct. 13, 1824. History and portrait painter; pupil of the Berlin Academy and of Wilhelm Wach; went in 1849 to Paris, where he studied under Cogniet, and thence to Italy. Studio in Berlin since 1853; painted at first historical subjects, but now paints chiefly portraits, excelling in children's groups and female figures. Member of and professor in the Berlin Academy. Works: Death of Gustavus Adolphus, Episode from Battle of Kunners-

dorf; genre scenes from Italian Life; Valeska, the Gipsy-Queen (1877); Esther (1880). —Müller, K., 50; Illustr. Zeitg. (1882), i. 252; Rosenberg, Berl. Malersch., 323.

BIERMANN, KARL EDUARD, born in Berlin, July 26, 1803. Landscape painter, studied from nature in Tyrol, Switzerland, and Italy, and became one of the founders of the Berlin school of landscape painting. He executed some of the wall paintings in the new Museum. Is member of and professor in the Berlin Academy. Works: Three Views from Switzerland and Tyrol (1830–32), National Gallery, Berlin; View in Florence (1834); Milan Cathedral, Tasso's Oak (1836); Evening in the High Alps; Isle of Philæ, Temple of Edfu, Temple Courtyard at Karnak, Ruins of Amphitheatre at Syracuse, Berlin Museum; sixteen views from Dalmatia in water colours.—Brockhaus, iii. 36; Meyer, Conv. Lex., iii. 451; Müller, 50; Rosenberg, Berl. Malersch., 332.

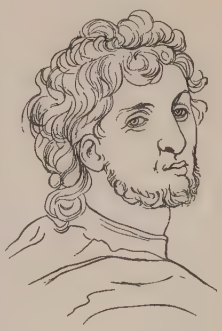
BIERSTADT, ALBERT, born in Düsseldorf, Germany, Jan. 7, 1830. Landscape painter; brought by his parents in 1831 to New Bedford, Mass., where his youth was spent; began to paint in oils in 1851, went to Düsseldorf in 1853, studied four years there and in Rome. On his return to the United States in 1857 he made a sketching tour in the Rocky Mountains, and from this and other visits to the West gathered materials for his most important pictures. Again visited Europe in 1867, 1878, and 1883. Elected N.A. in 1860; medals in Austria, Germany, Bavaria, and Belgium; L. of Honour, 1867; Order of St. Stanislaus, 1869, second class, 1872. The Emperor of Germany recently sent his photograph with autograph to Mr. Bierstadt. Studio in New York. His studio at Irvington, N. Y., was destroyed by fire in 1882 with many valuable pictures.



Works: Laramie Peak (1861), Academy of Fine Arts, Buffalo; *Rocky* Mountains—Lander's Peak (1863), James McHenry; North Fork of the Platte (1864), Henry Hilton, New York; Looking down the Yosemite (1865), W. H. Crosby; El Capitan—Merced River (1866), L. Tuckerman, New York; Storm in Rocky Mountains—Mt. Rosalie (1866), T. W. Kennard; Valley of the *Yosemite* (1866), James Lenox Collection, New York; Burning Ship, August Belmont, New York; Settlement of California, Capitol at Washington; Emerald Pool, Mt. Whitney (1870), Mrs. A. T. Stewart, New York; In the Rocky Mountains (1871); Great Trees of California (1874); Valley of Kern's River—California (1875); Hermitage, St. Petersburg; Mt. Whitney—Sierra Nevada (1877), Lewis Roberts; Estes Park—Colorado, Earl of Dunraven; Mountain Lake, Mt. Corcoran—Sierra Nevada (1878), Corcoran Gallery, Washington; Geysers (1883); Storm on the Matterhorn, View on Kern River (1884); Discovery of *Hudson* River, Capitol at Washington. He is now (1885) engaged on a series of paintings representing the wild animals of America.

BIGG, WILLIAM RADMORE, born in Jan., 1755, died in London, Feb. 6, 1828. Genre painter; student of Royal Academy in 1778; elected an A.R.A. in 1787, and R.A. in 1814. His Shipwrecked Sailor Boy, Boys relieving a Blind Man, Black Monday, and others, are engraved, and were popular.—Sandby, i. 349.

BIGIO, FRANCIA, born in Florence, in 1482, died there, Jan. 14, 1525. Florentine school; real name Francesco di Cristofano, but commonly called Francia Bigio, which Baldinucci erroneously makes into Marcantonio Franciabigi. Vasari generally calls him Il Francia. Pupil of Mariotto Albertinelli, whose style he followed, though



later he modified it by study of Andrea del Sarto, who became his intimate friend, imitator, and associate. Among his earlier works are the Annunciation (like Albertinelli), Turin Museum, and a Madonna with Job and John the Baptist, Uffizi, Florence. In 1513 he painted the Marriage of the Virgin in the Court of the Servi, Florence. The monks having removed the screens which concealed it before it was quite finished, Bigio was so angry that he struck out the head of the Virgin and some other heads with a hammer. The fresco, which has never been repaired, is his masterpiece in this kind of painting. His portraits are his best works, some of them so fine that they have passed under the names of Raphael and of Francia. Good examples are in the Louvre, Pitti (his own portrait), and Berlin Museum. Pictures of his later period are: *Bathsheba* in the Bath (1523), Dresden Gallery; and the Temple of *Hercules*, Uffizi, Florence.—C. & C., Italy, iii. 500; Vasari, ed. Le Mon., ix. 96; Ch. Blanc, École florentine; Baldinucci, ii. 129; Burckhardt, 637; Lübke, Gesch. ital. Mal., ii. 174.

BIGORDI, DOMENICO. See *Ghirlandajo.*

BILDERS, JOHANNES WARNARDUS, born at Utrecht, Aug. 8, 1811. Landscape painter, self-taught; his conception and tone are suggestive of Corot. Went to Wiesbaden in 1859, invited by the King of Holland, to paint the panorama of the ruins of Kloster Klarenthal, now in the Hague Museum. Other works in Amsterdam and Haarlem Museums, and Carlsruhe Gallery. —Meyer, Conv. Lex., xvii. 143.

BILEVELT, JOHAN, born at Maestricht, in 1576, died at Florence, April 25, 1644. Florentine school; history painter, pupil of Cigoli in Florence, whither he went with his father, a picture-dealer, very early in life, and where his name was transformed into Bilivelti, Biliverti, or Bilivetti. Accompanied Cigoli to Rome to assist in the decoration of St. Peter's, and completed several of the pictures after that master's death. With the qualities of Cigoli he endeavoured to unite the expression of Titi and the ornamentation of Paolo Veronese; formed several distinguished pupils. Works: Elevation of the Cross (masterpiece), Santa Croce, Florence; Holy Family, Chastity of Joseph, Judith, Uffizi, ib.; others in S. Gaetano, S. Marco, and other churches, ib.; Christ and the Woman of Samaria, Vienna Museum.—Biog. nat. de Belgique, ii. 420; Baldinucci, Notizie, xiv. 34; Lanzi (Roscoe), i. 213.

BILLET, PIERRE, born at Cantin (Nord), France; contemporary. Genre painter; pupil of Jules Breton. Medals: 3d class, 1873; 2d class, 1874. Works: Young Peasant Woman (1867); Consequences of a Game of Cards, Waiting (1868); Mayor's Party, Fisher at Ambleteuse (1869), Bordeaux Museum; Fishers in Environs of Boulogne (1870), Lille Museum; Waiting, High Tide—Coast of Normandy (1872), Luxembourg Museum; Return from Market, Women cutting Grass (1873); Tobacco Smugglers, Women gathering Wood (1874); In Winter, Souvenir of Ambleteuse (1875); Fountain at Yport, Young Kitchen Gardener (1876); Shrimp Fishers (1883); Marsh of Arleux (1884); Return from Seashore (1885). In the United States: Brittany Peasant Girl, August Belmont, New York; On the Seashore, C. Parsons, St. Louis; Noonday Rest, E. Davis, New York. —Menard; Portfolio (1875), 19.

BILLING, LARS TEODOR, born at Asbo, Sweden, Oct. 6, 1817. Landscape painter; pupil of Stockholm Academy, but studied chiefly from nature. Travelled in Sweden, and in 1856–59 in Denmark, Germany, Switzerland, Belgium, and France. Works: Swiss Landscape, Convent on the Rhine, View in Norrland, Stockholm Museum; Deserted Mill; Summer Evening on Mälar Lake.—Müller, 25.

BIN, (JEAN BAPTISTE PHILIPPE) ÉMILE, born in Paris, Feb. 10, 1825. History painter; pupil of Gosse, L. Cogniet, and École des Beaux Arts, where he won the 2d prix de Rome in 1850. His principal work has been the decoration of public and private buildings. Medals in 1865, 1869; L. of Honour, 1878. Works: "Peace, do not Grieve" (1861); Orpheus put to Death by Bacchantes (1863); Atalanta and Hippomenes (1864); Perseus and Andromeda (1865), Tours Museum; Hercules killing his Wife and Children while Insane (1866), Nantes Museum; Prometheus Chained (1869), Marseilles Museum; Venus Astarte (1874); Hail Cæsar (1875). He decorated the Polytechnicon in Zurich (1865–70), many of the ceilings of the Hôtel du Louvre and of the Grand Hotel, Paris.—Vapereau, (1880), 219.

BINCK, JACOB, born in Cologne between 1490 and 1504, died in Königsberg, 1568 or 1569. German school; portrait painter; supposed to have been at Nuremberg and taught by Dürer before he visited Italy at an early age. Included among the Little Masters, though portrait painting was his chief occupation, and engraving but an episode in his career. Appointed court painter to Christian III. king of Denmark in 1531, he several times absented himself from Copenhagen in the service of Albert of Brandenburg, which he finally entered in July, 1551, and thenceforward resided at Königsberg. He employed himself in planning fortresses and redoubts, designing monuments, and in painting the portraits of his friends. Works: Portraits of Christian III. and Queen Dorothea, Copenhagen Museum. — Fine Arts Quarterly (1864), 372; Scott, 115; Kugler (Crowe), i. 184; W. & W., ii. 491; Allg. d. Biog., ii. 642; Merlo, 35.

BINDER, JOSEF, born in Vienna, Feb. 15, 1805, died there, April 16, 1863. History painter; studied in Vienna and in 1827–34 in Munich. Painted at first portraits, then historical subjects, in which he excelled. In 1836 he became professor at the Städel Institute in Frankfort, but returned to Vienna in 1847; became member of the Academy in 1848, and professor in 1851. Works: Elopement of Psyche (1832); Angels' Watch (1836); Three Magi (1846); Emperor Albrecht II., Kaisersaal, Frankfort; Madonna; Conversion of Julian; Door-Keeper of Heaven; St. Florian; St. Catherine of Siena visiting poor Family; St. Eustachius Hunting, Romulus and Remus, Vienna Museum. —Meyer, Con. Lex., iii. 488; Würzbach, i. 400.

BINET, ADOLPHE GUSTAVE, born at La Rivière-Saint-Sauveur (Calvados); contemporary. Genre and portrait painter; pupil of Gérôme. Medal, 3d class, 1885. Works: The Omnibus (1881); Avenue des Champs-Élysées, The Villagers (1882); Idleness, Corner of the Meadow (1883); Cab-Stand at Quai de l'Hôtel de Ville, Sand-Loaders at Quai d'Austerlitz (1884); Timber Wagon at Montrouge, Les Ânes de Robinson (1885).

BINET, VICTOR JEAN BAPTISTE BARTHELEMY, born at Rouen; contemporary. Landscape painter. Medal, 3d class, 1882. Works: Seine at St. Aubin (1880); Côte-Pelée (1881); Passing Wave, Old Road of Arcueil (1882); Corner of Orchard at St. Aubin-sur-Quillebeuf (1883); On the Heights of Heurteauville, Morning at St. Aubin (1884); Old Road near Bicêtre, September Morning (1885).

BING, VALENTIN, born at Amsterdam, April 22, 1812. History and genre painter; pupil of Kruseman; since 1838 his pictures have met with great success at exhibitions in Holland. Works: Mark the Evangelist; Isaac and Rebecca; John the Evangelist; Woman from Isle of Schockland.—Müller, 52.

BIRCH, THOMAS, born in London, England, in 1779, died in Philadelphia in 1851. Portrait and marine painter; came to America in 1793. Painted portraits in Philadelphia until 1807, when a visit to the Capes of Delaware turned his attention to marine painting. He was also successful in snow-scenes. Works: Engagement between United States and Macedonian; Engage-

ment between Constitution and Guerrière; Engagement between Wasp and Frolic, Harrison Collection, Philadelphia; three Marine Views, Claghorn Collection, Philadelphia.

BIRD, EDWARD, born at Wolverhampton, England, April 12, 1772, died at Bristol, Nov. 2, 1819. History and genre painter; after learning to paint landscapes, fruits, and flowers on Japan ware became a drawing master, and in 1807 exhibited some pictures at Bath which brought him into notice. His first works were genre subjects, such as The Blacksmith's Shop, The Young Recruit, and The Country Auction, but he soon began to paint religious and historical subjects with such success that he was appointed painter to the Princess Charlotte, and became in 1812 an A.R.A., and in 1815 R.A. Still, his earlier works are the best, his more ambitious conceptions being beyond his ability to complete. Works: Raffle for the Watch, National Gallery; Day after Chevy Chase, Death of Eli, Stafford House, London; Queen Philippa supplicating for the Lives of the Burghers of Calais (1814); Crucifixion (1817); Death of Sapphira (1818).—Nat. Gal. Cat.; Cunningham; Art Union, 1843, 92; F. de Conches, 329; Ch. Blanc, École anglaise; Redgrave; Sandby, i. 352.

BISET, KAREL EMANUEL, born at Mechlin, baptized Dec. 26, 1633, died at Breda in 1680. Flemish school; genre and portrait painter; went early to Paris, where his pictures, representing festal assemblies, balls, etc., were much in vogue; returned to Flanders and entered the service of Comte de Montérey, Governor of the Netherlands; settled soon after at Antwerp, where he was received into the guild in 1661; became a citizen in 1663, and dean

of the guild, and director of the Academy in 1675. Works: Tell shooting at the Apple on his Son's Head, Brussels Museum; Flemish Interior, Rotterdam Museum.—Biogr. nat. de Belgique, ii. 440; Fétis, Cat. du Musée Royal, 253.

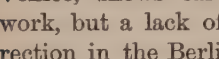
BISI, LUIGI, Cavaliere, born in Milan, May 10, 1814. Architecture and landscape painter; pupil of Fr. Durelli at Milan Academy, of which he became professor of perspective, and later, president. Paints chiefly interiors. Works: Interior of Milan Cathedral (1840), Vienna Museum; Orsanmichele in Florence, National Gallery, Berlin; S. Marco, Milan Cathedral, in Milan Academy; View of Bellagio; Choir in St. Ambrosius, Milan; Interior of S. Michele, ib.; Church of St. Francis of Assisi, Amsterdam Exposition, 1883.—Würzbach, i. 411.

BISPHAM, HENRY COLLINS, born in Philadelphia, June 9, 1841, died in Rome, Dec. 22, 1882. Animal painter; pupil in Philadelphia of Edmund D. Lewis and William T. Richards, and studied in Paris under Otto Weber and E. van Marcke. Professional life passed in Philadelphia, New York, Paris, and Rome; served in army in 1862, in the Cumberland Valley, in Pennsylvania, and in Maryland. Was successful in the delineation of wild animals and cattle. Works: Cavalry Raid (1863); Dead in the Desert, Roman Bull (1867); Roman Wine-Cart (1868); On the Campagna, To the Front, Noonday Rest (1869); Hunting Dogs, Four-in-Hand, Polo (1870); Hunted Down (1871); The Stampede (1872); Misty Day (1873); Ross Castle (1874); Study of Figures (1875); The Lion "Sultan" (1879); Pennsylvania Academy; Valée du Var (1880); Roman Oxen Ploughing (1881); Friendly Overtures, Roman Horses (1882).

BISSCHOP, CHRISTOPH, born at Leeuwarden; contemporary. Genre painter; pupil in Paris of Comte and Gleyre. Lives at The Hague. Works: Rembrandt going to Lecture on Anatomy (1867); Burgomaster's Daughter, Cradle-Painter (1872); Curiosity-Shop; The Victim; Christening Day in Friesland; Wedding Day; Winter in Friesland; The Prisoner's Song; The Lord has given, the Lord has taken away (1880);

The Critical Moment, Crown-Jewels, Visit to Grandmamma (1883).—Müller, 52.

BISSOLO, PIETRO FRANCESCO, born in Treviso. Venetian school; painted from about 1490 to 1530; pupil of the Bellini; fellow-labourer of Catena and Marco Marziale in the Sala del Gran Consiglio in 1492. He ranked among the better followers of Giovanni Bellini, and probably helped him in many of his pictures. His earliest known work, the Annunciation, Manfrini Gallery, Venice, shows careful and conscientious work, but a lack of strength. The Resurrection in the Berlin Museum is one of his most agreeable works, and his best example out of Italy. One of his largest altar-pieces is Coronation of St. *Catherine* of Siena, Venice Academy. Thought by C. &



C. to be identical with Pietro de' Ingannati, author of a Madonna in Berlin Museum.—C. & C., N. Italy, i. 286; Burckhardt, 602; Lermolieff, 179, 412; Lübke, Gesch. ital. Mal., i. 554.

BITTERLICH, EDUARD, born at Stupnicka, Galicia, in 1840, died at Pressbaum, near Vienna, May 20, 1872. History painter; pupil in Vienna of Waldmüller; became afterwards the most prominent assistant of Rahl, after whose death he executed, with Griepenkerl, that master's compositions for the new Opera House. Works: Pompeian Scenes, Palazzo Ypsilanti; Twenty Lunettes, Dining Room, Grand Hôtel; The Arts, Tietz Mansion; Paintings in Palace Epstein, all in Vienna.—Kunst-Chronik, vii. 37.

BIZZERA. See *Becerra*.

BLAAS, EUGEN, born at Albano, near Rome, July 24, 1843. History painter; son and pupil of Karl Blaas; studied at Venice Academy, and at the Vienna Academy, whence he went to Rome and Paris as Austrian pensionary. Visited afterwards Belgium and England, and settled in Venice, whence he draws most of his subjects. Works: Conversion of the Rætians by St. Valentine, Introduction of Decameron Giotto and Cimabue, Faust and Marguerite, Dogaressa going to Church, Bridal Procession in S. Marco, Venetian Masquerade, The Page, Scene from Decameron, Venetian Balcony Scene, Serious Story, Excursion to Murano, Vienna Museum.—Kunst-Chronik, xiii. 376; Müller, 53; Illustr. Zeitg. (1871), ii. 238; (1883), i. 525; ii. 403.

BLAAS, JULIUS, born at Albano in 1843. Animal painter, especially of horses; son and pupil of Karl B., went to Rome, where he painted genre scenes from the Campagna; afterwards made a trip around the world. Works: Race of Intoxicated Slavonic Peasants (1860), Vienna Museum; Fox and Stag Hunts, Horse-herds, etc.

BLAAS, KARL VON, born at Nauders, Tyrol, May 28, 1815. History painter; pupil of Venice Academy under Lipparini, then in Florence and Rome, where, influenced by Overbeck and Koch, he devoted himself to ecclesiastical art, and genre scenes of a ritual character. In 1850 he was appointed professor at the Vienna Academy, painted several frescos in the Alt-Lerchenfeld church, and accepted in 1855 the nomination as professor at the Venice Academy. Some years later he began to execute for the Vienna Arsenal forty-two fresco paintings, from Austrian history, which occupied him eleven years. Recently he has, besides portraits, painted genre and mythological scenes. Works: Tullia driving over her Father's Body (1832); Miracle of Roses, Return of Jacob from Laban (1841), Vienna Museum; Madonna in Glory, St. Catherine borne by Angels, Christ at Emmaus, Christ on Mount of Olives, Mass for Reapers in the Campagna, thirty-three frescos for church at Fóth, near Pesth, Charlemagne visiting Boys' School, Vienna Museum; Portrait of Cardinal Primate of Hungary (1854); Rape of Venetian Brides in 6th century (1858), Innsbruck Museum; forty-two scenes in fresco, Vienna Arsenal; Rape of a Nymph, Danaë, Nymph and Satyr; Sunday Morning at Albano (1879); Adam and Eve, C. C. Per-

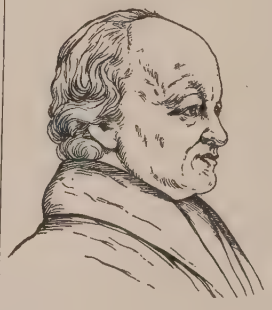
kins, Boston. Portraits of Francis Joseph I. and of Queen of Spain.—Müller, 53 ; Illustr. Zeitg. (1880), ii. 258.

BLACHE, CHRISTIAN VIGILIUS, born at Aarhus, Denmark, Feb. 1, 1838. Marine painter and illustrator; pupil of Copenhagen Academy; visited Holland, France, Italy, and Germany in 1872–73, Paris in 1878. Works: Seaport (1863); View at Begtrupvigen (1864), Copenhagen Gallery; Danish Men-of-War (1865); High Tide near Kronborg (1869); On the Coast of Scheveningen ; Life-Boat ; Steamboat in Heavy Sea (1879); Soren Kannel (1877); Squadron (1880); Schooner passing Skagen (1881); Calm Sea with Lighthouse on Scotch Coast (1882).—Sigurd Müller, 26 ; Weilbach, 71.

BLACK BRUNSWICKERS, John Everett *Millais*, private gallery, England. The parting between a young officer of the Brunswick Hussars and his wife or fiancée, perhaps in 1815, when the Brunswick troops marched to join the British army. The black uniform, faced with light blue, was a mourning habit which the corps bound themselves to wear until they had avenged the death of their late Duke. On the wall is hung the engraving of Napoleon crossing the Alps. Companion to the *Huguenot* Lover. Royal Academy, 1860.—Art Journal (1860), 162.

BLACKBURN, JONATHAN B., born in Connecticut about 1700, died after 1760. Portrait painter ; worked from 1750 to 1765 in Boston, which he left, it is conjectured, because he felt himself outdone by Copley, who is said to have been his pupil. Portraits: Joseph and Mrs. Allan (Miss Andrews, Boston) ; Mr. Amory (Ed. Sohier, Longwood) ; Ch. and Miss Apthorp (Mrs. T. Swett, Boston) ; Col. and Mrs. Th. Atkinson (Mrs. M. W. Tredick, Nokesville, Va.) ; Th. Atkinson, Jr. (F. A. Freeman, Hanover, N. H.); Mrs. R. Ball (W. H. Edes, Charlestown); Mrs. Barrell (Miss Barrell, York, Me.) ; Mrs. Th. Bulfinch (Mrs. T. Swett, Boston) ; Mrs. Cabot (Geo. G. Lowell) ; Members of Cunningham family (Mr. A. S. Parker, Boston); two half-length portraits (Dr. Dearing, Utica, N. Y.) ; Mr. and Mrs. J. Ewing (Mrs. S. Ewing, Boston); James and Mary Flag (Rev. Geo. E. Ellis) ; Ellis Gray (W. F. Cary, Boston) ; Mr. and Mrs. W. and Mrs. J. Greenleaf (R. C. Greenleaf, Boston) ; Mr. and Mrs. B. Hall (Dr. Hall Curtis, Boston) ; Rev. J. and Mrs. Hancock (Public Library, Lexington) ; Mr. and Mrs. D. Henchman (D. Henchman, Boston) : Mr. and Mrs. R. Inman (W. Amory, Boston) ; Judge Lowell (A. Lowell, Boston); Wm. A. and Mrs. Oliver, Jr. (Dr. F. E. Oliver) ; James Otis (1755), Mr. G. Phillips (Mrs. W. E. Fette) ; Mrs. Phillips (Mrs. M. A. Jones, Boston) ; Mr. and Mrs. B. Pollard (Miss M. V. Winslow, ib.) ; Saltonstall family (R. W. Hubbard, Brooklyn, N. Y.) ; Margaret Temple (Hon. R. C. Winthrop, Boston) ; P. Tracy (P. T. Jackson, Boston) ; Edward Winslow, Gen. J. Winslow (Mass. Hist. Soc.) ; Joshua Winslow (Miss M. V. Winslow) ; Winslow family picture (1757, S. W. Winslow, Boston) ; Mr. E. S. Winslow (Arthur Pickering, Roxbury).—A. T. Perkins, Sketches of Blackburn and Smibert, Proceedings Mass. Hist. Soc. (1878), viii. 385.

BLACKSTADIUS, JOHAN, born at Falkenberg, Sweden, March 14, 1816. History painter; pupil of Stockholm Academy ; painted portraits and altarpieces in Finland, in 1845–50, visited Paris and Italy, and returned to Sweden in 1854 via Switzerland and Germany. Fellow of Stockholm Academy. His principal work is St. Siegfried baptising in Gothland.—Müller, 54.



BLAKE, WILLIAM, born in London, Nov. 28, 1757, died there, Aug. 12, 1827. Designer in water-colours ; student in drawing at Pars' school ; when fourteen years old apprenticed for seven years to James Basire, engraver ; afterward studied in An-

tique School of Royal Academy. Began by making designs for book illustrations, of which he published a great number, many of them in colours. He exhibited a few works at the Royal Academy, among them Death of Earl Godwin (1780); Breach in a City the Morning after Battle, War unchained by an Angel (1784); History of Joseph (1785); Last Supper (1799); Jacob's Dream, Christ in Sepulchre guarded by Angels (1808). In the National Gallery is his Spiritual Form of Pitt guiding Behemoth. He also published many works engraved by himself, and poems illustrated by himself.—Gilchrist, Life (London, 1863); Swinburne, Life (London, 1868); Cat. Nat. Gal.; C. Carr, Essays, 35; Rossetti, Memoir in his edition of Blake's Poems; Portfolio (1876), 67.

BLAKELOCK, RALPH ALBERT, born in New York, in 1847. Self-taught. Studio in New York. Works: Indian Girl—Uinta Tribe, T. B. Clarke, New York; Story of Buffalo Hunt, Shooting the Arrow (1880); Cloverdale—California, Moonlight, Indian Fisherman (1882); "Cool wooded shades, abode of stately deer," Bannock Wigwam in Peaceful Vale (1883).

BLANC, LOUIS AMMY, born in Berlin, Aug. 9, 1810, died in Düsseldorf, April 7, 1885. Genre and portrait painter; pupil, from 1829, of the Berlin Academy, and from 1833, under Hübner, of the Düsseldorf Academy; painted at first subjects from mediæval romance, then portraits in Hanover in 1840–42, and in Darmstadt in 1846–47; visited England and France in 1857. Works: Praying Woman, The Church-Goer (1835); Goldsmith's Daughter (1836); Marguerite in Church (1838); Girls fishing (1838), National Gallery, Berlin; Susanna at the Bath, Otto the Shot, Marguerite at Martha's, Italian Shepherd-Boy, Girl fallen Asleep, Expectation, Red Riding-Hood.—Meyer, Conv. Lex., iii. 539; Müller, 54.

BLANC, PAUL JOSEPH, born at Montmartre (Paris), Jan. 25, 1846. Genre painter; pupil of Bin and Cabanel. Won the prix de Rome in 1867. Medals: 1870; 1st class, 1872; 2d class, 1878; L. of Honour, 1878. Works: Thetis taking to Achilles the Arms forged by Vulcan, Murder of Laïus by Œdipus (1867); The First Sin (1869); Perseus (1870), Luxembourg; Removal of the Palladium (1872); The Invasion (1873); The Rescue, Clovis's Vow in the Battle of Tolbia and his Baptism (1876), sketch of paintings for the Pantheon; Brigand's Wife (1878), M. Pasteur; Judith and Holofernes, My Lieutenant (1879); Clovis's Triumph (1881); The Tiber (1885).

BLANCHARD, ÉDOUARD THÉOPHILE, born in Paris, April 18, 1844, died there, Oct. 24, 1879. Genre, history, and portrait painter; pupil of Picot and of Cabanel; was third in 1866 for the grand prix de Rome, second in 1867, and won it in 1868. Medals: 2d class, 1872; 1st class, 1874. Works: Panel for a Dining-Room (1867); Death of Astyanax (1868), painted with Regnault and Clairin; The Courtesan (1872); Hylas entrapped by the Nymphs (1874); Cortegiana (1875); Le Lutrin (1876); Francesca da Rimini (1880). — Kunst-Chronik, xv. 107.

BLANCHARD, (HENRI PÉTROS LÉON) PHARAMOND, born at La Guillotière (Rhône), Feb. 27, 1805, died in Paris, Dec. 19, 1873. History and landscape painter; pupil in Paris of Chasselat and Gros; travelled in Spain (1833), Africa, Mexico (1838), Germany, France, and Russia (1856), and exhibited at the Salon almost every year after 1833. Medal, 3d class, 1836; L. of Honour, 1840. Works: Disarmament of Vera Cruz (1840), Versailles Museum; Balboa discovering South Sea (1855), bought by State; Valley of Jehoshaphat; March of Division of French Army on Mexico (1865), bought by Ministry of Fine Arts.—Ottley; Vapereau (1865), 202.

BLANCHARD, JACQUES, born in Paris, Oct. 1, 1600, died there in 1638. Pupil of his uncle Jérôme Bolley; went to Lyons in 1620, and spent four years in studying with

and assisting Horace Le Blanc; then spent two years at Rome, and some time at Venice, where by study of the old masters he so much improved as a colourist that on his return home he was called the French Titian. He painted now destroyed works in the Hôtel Perault and Hôtel Bullion, Paris, and in Turin the loves of Venus and Adonis for the Duke of Savoy. Works: Holy Family, The Virgin and St. Anne, Charity, St. Paul, Louvre.—Ch. Blanc, École française.

BLANCHET, THOMAS, born in Paris, in 1617, died in Lyons, in 1689. French school; studied in Italy under Albani, Andrea Sacchi, and Poussin. After his return painted a St. Paul for Notre Dame (1663), and then settled in Lyons, where he decorated the Hôtel de Ville, and founded an Academy (1681), from which proceeded many able artists. Nearly all his works were destroyed in 1793.—Ch. Blanc, École française; Gaz. des B. Arts (1874), x. 278.

BLANCKARTS, MORITZ, born in Düsseldorf, April 16, 1839, died in Stuttgart, April 12, 1883. Battle painter; pupil of Pläschke and of Vautier, then at Düsseldorf Academy under Christian Köhler, in 1857 of Leutze, and in 1858–59 of Hünten; and completed his studies by travels through Germany and Belgium. Works: Death of Körner (1859); Death of Major Schill (1860); York at Möckern (1863); King William at Königgrätz (1867); Death of Col. Auerswald (1872); Bazaine at Mars la Tour (1873); Death of Col. Count Finkenstein (1874); Prince Leopold of Coburg at Kulm (1875); Departure; Hussars at the Inn; Crown Prince of Prussia greeting the Bavarians after the Victory of Wörth.—Illustr. Zeitg. (1876), ii. 117; Müller, 55; Kunst-Chronik, xviii. 466.

BLASHFIELD, EDWIN HOWLAND, born in New York, Dec. 25, 1848. Subject painter; pupil of Bonnat in Paris. Visited Europe in 1867, remaining abroad eleven years. Member of Society of American Artists. Elected an A.N.A. in 1882. Studio in New York. Works: Emperor Commodus leaving the Amphitheatre at the head of the Gladiators (1878); Roman Woman (1879); The Besieged (1880); Souvenir of Mentone; Toreador (1881); Music, Suspense, Autumn (1882); Allegretto, Andante, Minute Men (1883); Decorative Panels, Morning, etc. (1884); H. McK. Twombly, New York.

BLAU, TINA, born in Vienna, Nov. 15, 1847. Landscape painter; pupil in Vienna of August Schäffer, and in Munich of Lindenschmit. Has travelled in Bohemia, Hungary, Holland, and repeatedly visited Italy. Works: Regulation of the Danube near Vienna; Autumn in the Prater; Canal near Amsterdam; Autumn Day in Holland; Arch of Titus in Rome; Street in Venice; View near Szolnok; Bavarian Landscape; Outside the City; Rain and Sunshine; Field-Flowers, April-Day, Spring in the Prater (1883).—Müller, 55.

BLAUVELT, CHARLES F., born in New York, in 1824. Genre painter; pupil of the National Academy, and of Charles L. Elliot. Professional life passed in New York and Philadelphia. Elected N.A. in 1859, member of Pennsylvania Academy in 1864, made assistant professor of drawing at the United States Naval Academy, Annapolis, in 1878. Works: Warming Up; Lost Child; Night Signal; Waiting for the Train; Inquiring the Way; Preparing for School; Snowed In; Burned Out; Entrance to Old Fort Severn —Annapolis (1880).

BLECHEN, KARL EDUARD, born at Kottbus, July 29, 1798, died in Berlin, July 23, 1840. Landscape painter; studied at the Berlin Academy. In 1827 went to Italy and thenceforth painted chiefly Italian landscapes. From 1830 he taught at the Berlin Academy, of which he was made member and professor in 1835. Works: Camp near

Müggel Lake, Villa Este, View near Narni, Bathing Nymphs, Villa Borghese, Swiss Winter Landscape, View of Naples, Bay of Spezzia ; View at Tivoli, National Gallery, Berlin. —Allgem. d. Biogr., ii. 700; Rosenberg, Berl. Malersch., 329.

BLEIBTREU, GEORG, born at Xanten, March 27, 1828. Battle painter ; pupil of Düsseldorf Academy in 1843–48, and again, shortly after, under Theodore Hildebrandt; first won success with scenes from the Danish war. Later painted battles from the wars of Frederick the Great and the German war of deliverance. In 1858 he moved to Berlin, accompanied in 1866 the Prussian army in the suite of Prince Frederick Charles, and in 1870 in that of the Crown Prince. Member of Berlin Academy in 1869. Works : Battle of Kolding, Destruction of the Kiel Turner-Corps at Flensburg (1852); Battles of Grossbeeren, on the Katzbach (1857); Battle of Aspern, Storming the Grimma Gate in Leipsic, Duke Ferdinand of Brunswick in Battle of Crefeld (1858); Episode from Battle of Waterloo (1858) ; Skirmishes on Königshügel at Oeversee ; Crossing to Alsen, Battle of *Königgrätz*, National Gallery, Berlin ; The Bavarians before Paris, Surrender of Napoleon after Sedan, Meeting of Moltke and Wimpffen, King William near a Battery before Paris, King William after Battle of Gravelotte, Napoleon's Flight after Battle of Waterloo (1878) ; Attack of Saxon Corps at St. Privat (1880); Storming of Fröschweiler by the Würtemberg Troops (1880) ; The Summons in 1813 (1881), Arsenal, Berlin.—Brockhaus, iii. 156; Müller, 56; Rosenberg, Berl. Malersch., 157.

BLEKER, DIRCK, born at Haarlem, flourished about 1650. Dutch school ; history and portrait painter, strongly suggesting the school of Rembrandt ; became a citizen of Amsterdam in 1652, and, to judge from the prices paid for his pictures, was among the most esteemed artists of his time. Works : Mary Magdalen (1652); Venus ; Danaë ; Male portrait (1657), Brunswick Gallery.—Kramm, vii. 14; Riegel, Beiträge, ii. 282 ; Willigen, 82.

BLEKER, GERRIT CLAESZ, flourished at Haarlem, died there, buried Feb. 8, 1656. Dutch school ; history and landscape painter; formed probably under the influence of Cornelis van Haarlem and of Lastmann, later under that of Rembrandt. Works : Conversion of Saul, Rotterdam Museum ; Paul and Barnabas at Lystra (1634), Brunswick Gallery ; Tobias and the Angel, Pesth Museum.—Bode, Studien, 348 ; Riegel, Beiträge, ii. 223 ; Willigen, 81.

BLES, DAVID, born at The Hague, Sept. 19, 1821. Genre painter ; pupil of Kruseman ; studied in 1841–43 in Paris, and visited afterwards Belgium and England. Paints chiefly humourous subjects. Order of Iron Crown (1850), Leopold (1855), L. of Honour (1870). Works : Young Household, Imagined Sickness of the Pastor (1848); Three Mothers, Flower Girl (1855); Diana in Painting, Diana in Life, Amateur Concert (1860) ; German Dining Room in 1795 (1862); Forbidden Novel (1863); Children's Duet, Precocious Lover, Siesta, Clandestine Correspondence (1864); Empty Place at Hearth (1868); Friends of the Family (1877); Dutch Booth in 1765 (1879). —Larousse ; Müller, 57.

BLES, HERRI DE (Hendrik met de Blesse, Henricus Blesius), called also Civetta, born at Bouvignes, near Namur, about 1480, died probably at Liège, about 1550 (? after 1521). Flemish school ; landscape and history painter, in the manner of Joachim Patenier, representing one of the last branches of the Van Eyck school, and in other respects the transition to the Italianized Flemish style of the following period. Lived also in Italy, painted at Venice and Brescia, and was of Mechlin in 1521 (?). His pictures (marked by the owl, whence the nickname Civetta), show an earlier and a later period ; the former characterized by great carefulness, the latter by exaggeration of naturalistic tendency. The colouring is usually grey, in his late examples cold and

unpleasant in tone. Works: Christ on the Cross, The Magdalen, St. Christopher carrying Infant Christ (attributed to Patenier), National Gallery, London; Temptation of St. Anthony, Brussels Museum; Repose in Egypt, Antwerp Museum; Holy Family, Basle Museum; St. Hubert Hunting, Maurice Chapel, Nuremberg; Adoration of the Magi (signed: Henricus Blessius F.), Angelic Salutation, Old Pinakothek, Munich; Male portrait with landscape, Berlin Museum; Pedler robbed by Monkeys, Dresden Gallery; Flight into Egypt (?), St. John Preaching, Good Samaritan, Walk to Emmaus, Repose in Egypt (called style of Patenier), Museum, Vienna; Christ bearing the Cross, St. John preaching, Academy, ib.; St. Jerome in the Desert (attributed to Patenier), Liechtenstein Gallery, ib.; Dante's Inferno, Doge's Palace, Venice; Temptation of St. Anthony, Museo Civico, ib.; Tower of Babel, Academy, ib.; Madonna, Working a Mine, Uffizi, Florence; Christ bearing the Cross, Palazzo Doria, Rome; Landscapes (5), Naples Museum; Adoration of the Magi (?), Milan Academy; do. and Landscape (attributed to Patenier), Madrid Museum.—Biogr. nat. de Belgique, ii. 471; Michiels, iv. 368, 391; ix. 115; Riegel, Beiträge, ii. 44; Rooses (Reber), 114; W. & W., ii. 522; Zeitschr. f. b. K., xv. 128.

BLESSING THE HARVEST, (Bénédiction des blés), Jules *Breton*, Luxembourg Museum; canvas, H. 4 ft. 3 in. × 10 ft. 5 in. Ceremony of blessing the harvest in Artois. A procession, headed by young girls in white, followed by the priest under a canopy attended by choir boys, the village officials, and peasants in their old-fashioned holiday clothes, pass through the fields; in foreground, women and children kneeling. Salon, 1857.—Meyer, Gesch., 642.

BLIND FIDDLER, Sir David *Wilkie*, National Gallery, London; wood, H. 1 ft. 11 in. × 2 ft. 7 in. An itinerant musician, seated at left, entertaining a cottager and his family by playing on his fiddle. Twelve figures; accessories very elaborate. Painted in 1807 for Sir George Beaumont, who presented it in 1826. Engraved by J. Burnet, T. Nicholson.—Cat. Nat. Gal.; Heaton, Works of Sir D. W.; Mollett, 26; Waagen, Art Treasures, i. 376.

BLIND-MAN'S-BUFF, Sir David *Wilkie*, Buckingham Palace; canvas. Cottagers playing blind-man's-buff in a kitchen. Painted in 1812 for George IV. when Prince Regent, who paid for it 300 guineas. Loan Exhibition, Edinburgh, 1883. Original sketch (1811) in National Gallery. Engraved by A. Raimbach, W. Greatbach.—Heaton, Works of Sir D. W.; Mollett, 42, 46; Waagen, Art Treasures, ii. 25; Art Journal (1860), 108.

BLOCH, ALEXANDRE, born in Paris; contemporary. Landscape and genre painter; pupil of Gérôme and Bastien-Lepage. Medal, 3d class, 1885. Works: At the Antiquary's (1880); Banks of Seine at Vaux (1881), M. Delorière; Crab Fisherman, Mill of Jarcy (1882); Willows of Bonneuil, Chemin du Chapitre at Crétail (1883); Place de la Chapelle—Paris, Brook of Moc-Souris—Morbihan (1884); Defence of Rochefort-en-Terre—April 29, 1793 (1885).

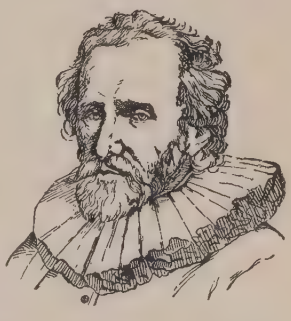
BLOCH, KARL HEINRICH, born in Copenhagen, May 23, 1834. Genre and history painter; pupil of Copenhagen Academy; studied from nature among peasantry of Zealand and on coast of Jutland, and soon acquired reputation for humourous pictures. Studio in Rome from 1859 to 1865. Since then has painted mostly historical subjects. He is a member of and professor at the Copenhagen Academy. Medals in 1852, 1853, 1864; Order of Danebrog, 1867. Works: Peasant's Cottage (1854); Fisherman's Family on Shore (1858); Repast (1859); Fisherman from Sorrento (1861), Copenhagen Gallery;

Old Bachelor, Two Monks (1862); Samson at the Mill (1863), Daughter of Jairus (1864), Copenhagen Gallery; Roman Street Barber (1864); Prometheus (1864); Twenty-two Scenes from Life of Christ (1866–84), Chapel of Castle Fredericksborg; Christ and the Children, Christ the Consoler, Christ at Emmaus, Christ at Gethsemane, Resurrection, St. Jacob's Church, Copenhagen; Samson and Delilah (1874); Fishseller Woman (1875), Copenhagen Gallery; Hans Tavson protecting Bishop Rönnow, James of Scotland visiting Tycho de Brahe, Chancellor Niels Kaas and his Ward, Prince Christian, King Christian as Prisoner in Sonderburg, Interior in Time of Christian IV. (1881). — Sigurd Müller, 33; Weilbach, 72; Zeitschr. f. b. K., xviii. 37.

Blind-Man's-Buff, Sir David Wilkie, Buckingham Palace.

BLOCK, EUGENIUS FRANS DE, born at Grammont, East Flanders, May 14, 1812. Genre painter; pupil at Ghent of Van Huffel, and in Antwerp of Braekeleer; since 1833 has exhibited genre scenes from low life, partly serious, partly humourous. Medal, Paris, 1842; L. of Honour, 1846. Works: Flemish Inn (1833); Musical Party, Grandfather's Visit, Tavern-Interior, Rural Feast near Antwerp (1836); Politicians, Going Home from School (1855); Poacher's Wife, Hunter's Boy (1859); Flower Girl, Indiscreet Belles (1860); Reading the Bible, Sunday, Cold and Hunger (1862); The Smith, He is coming!—Art Journal (1866), 73; Immerzeel, i. 59; Kramm, i. 100.

BLOEMAERT, ABRAHAM, born at Gorcum, Dec. 25, 1564, died at Utrecht about 1658. Dutch school; history, portrait, and landscape painter; pupil of Joost de Beer at Utrecht, and, after having studied in Paris under different masters in 1581–84, of Hierony-



mus Francken at Herenthals; returned to Utrecht, where, having for some time lived at Amsterdam (citizen there in 1591), he settled again before 1600, and is mentioned as member and dean of the guild in 1611–28. Treated all branches of painting from religious subjects down to still-life. Works: Ave Maria, Nativity (1612), Male portrait, Louvre, Paris; Magdalen Repentant, Nantes Museum; Hippomenes crowned in the Arena (1626); Marriage of Peleus (1638), Hague Museum; Diogenes and the Rooster, Raising of Lazarus (1607), Old Pinakothek, Munich; St. John preaching, Schleissheim Gallery; Argus and Mercury (1645), Liechtenstein Gallery, Vienna; Martyrdom of St. Andrew (copy after Caravaggio), Old Man's Head (1635), Dresden Gallery; Joseph's Second Dream, Berlin Museum; Nativity, St. John preaching in the Desert, SS. Peter and Paul, Brunswick Gallery; Niobe, Venus and Adonis, Hercules and Omphale, Copenhagen Gallery. His son and pupil, Hendrik, master of the guild at Utrecht about 1630–32, repeatedly its dean, and last mentioned in 1664, imitated at first Italian masters, afterwards Rubens. Works: Paul before Agrippa (1634), Maria van Pallaes (1657), two others, Utrecht Museum; Male portrait (1641), Brunswick Gallery; do. (1648 ?), Dresden Gallery.—Ch. Blanc, École hollandaise; Immerzeel, i. 60; Kramm, i. 101; Riegel, Beiträge, ii. 166, 181; De Stuers, 14.

BLOEMEN, JAN FRANS VAN, called Orizonte, baptized in Antwerp, May 12, 1662, died in Rome about 1740 (?). Flemish school; landscape painter, brother of Pieter van Bloemen, pupil of Antonius Goubau. Went early to Rome, where he painted Italian views, showing influence of Claude Lorrain and Gaspar Poussin. Inferior to this master in grandeur of conception, he excelled him in the delicate gradation of distance, whence called l'Orizonte. Among his numerous works are: Six landscapes, Louvre; Flight into Egypt, Lille Museum; Myth of Latona, Berlin Museum; Landscape, Dresden Museum; Landscape, Brera, Milan; three landscapes, Vienna Museum; Armida, two others, Hermitage, St. Petersburg; several in Academy of St. Luke and other galleries, Rome. — Biog. nat. de Belgique, ii. 488; Ch. Blanc, École flamande; Michiels, x. 334; Rooses (Reber), 415.

BLOEMEN, NORBERT VAN, called Cephalus, born at Antwerp, in Feb., 1670, died at Amsterdam, in 1746. Flemish school; younger brother of Jan; studied in Antwerp and in Rome; painted scenes in private life and portraits.—Biog. nat. de Belgique, ii. 491.

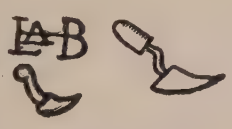
BLOEMEN, PIETER VAN, called Standaart, born in Antwerp, baptized Jan. 17, 1657, died there, buried March 6, 1720. Flemish school; genre, battle, and landscape painter; pupil of Simon van Douw, an imitator of Wouwerman; master of the guild in 1674. Spent some years in Rome, where he was a member of the Academy of St. Luke; returned to Antwerp and was made director of the Academy there in 1699. Works: Farrier, Copenhagen Gallery; Landscapes, Stockholm Museum; Ruin with Cattle (1710), Halt before Inn (1718), three others, Dresden Gallery; two Italian Landscapes, Vienna Museum; Training School for Horses (1712), Hermitage, St. Petersburg.—Biog. nat. de Belgique, ii. 492; Michiels, x. 331; Rooses (Reber), 408.

BLOKLAND. See *Montfoort.*

BLOMBERG, HUGO VON, Baron, born in Berlin, Sept. 26, 1820, died in Weimar, June 17, 1871. History and genre painter; pupil of Berlin Academy under Wach until 1845, then of Léon Cogniet in Paris, in 1847. After performing military duty in 1849, he resumed his studies in Berlin and moved to Weimar in 1867. Works: Dornröschen (1844); Neptune and Amymone (1847); Mediæval Town, Merchant of Venice (1866);

Benvenuto Cellini, King William at Königgrätz (1867).—Allgem. d. Biogr., ii. 719; Rosenberg, Berl. Malersch., 56.

BLONDEEL, LANCELOT, born at Bruges, in 1495, died there, March 4, 1561. Flemish school; was a journeyman mason before becoming a painter, and adopted the trowel as his mark; received into guild of St. Luke in 1530. He was an accomplished architect, and his pictures are noted for their rich architectural backgrounds, often in Renaissance style, executed on gold ground. His figures, chiefly in the Italian style, are often well set in action and finished, but mannered and of cold flesh tones. Among his works are: Martyrdom of SS. Cosmo and Damian (1523), S. Jacques, Bruges; Madonna with SS. Luke and Eligius (1545), Cathedral, ib.; St. Luke painting the Virgin (1545), Academy, ib.; St. Peter, Brussels Museum.—Biog. nat. de Belgique, ii. 525; Michiels, v. 48.



BLOOMER, H. REYNOLDS, born in New York; contemporary. Landscape painter; pupil in Paris of Pelouse. Works: El Dorado (1876); After the Shower, Landscape (1877); Old Bridge at Grez, Waterfall near Cernay-la-Ville (1878).

BLUE BOY, Thomas *Gainsborough*, Grosvenor House, London; canvas, H. 5 ft. 9 in. ×4 ft. Portrait of a youth, full length, standing in a landscape, clad in a blue satin Van Dyck dress. Painted, it is said, in 1779, as a practical refutation of Reynolds's theory that the cold colours, of which blue is the chief, cannot be used effectively in portrait painting. Engraved by R. Graves (1868); etched by C. Waltner (1880), P. Rajon (1881). History obscure. Another Blue Boy, owned in 1873 by J. Sewell, London, seems to have some claims to being the original picture, though some think it a copy by Gainsborough Dupont. A third, smaller, is owned by Mrs. Freake.—Fulcher, 113, 202; Redgrave, Century, i. 165; Waagen, Art Treasures, ii. 173; Brock-Arnold, 42, 60; Notes and Queries, 4th S., xi. 485, 505; Eng. Painters of Georgian Era, 14.

Blue Boy, Gainsborough, Grosvenor House, London.

BLUM, ROBERT, born in Cincinnati, Ohio, in 1857. First exhibited in New York in 1879; studied and painted in Italy, and Spain in 1880. Member of Society of American Artists. Studio in New York. Works: Toledo Water-Carriers, T. B. Clarke, New York; Going and Coming (1881); Bright Day at Venice (1882).

BOAR HUNT, *Velasquez*, National Gallery, London; canvas, H. 6 ft. 2 in. ×10 ft. 3 in. Philip IV. and his courtiers hunting wild boars in an arena enclosed by canvas walls, in the Pardo, a royal hunting seat two leagues from Madrid; the King, with Olivares near him on a bay horse; the Cardinal Infant, Don Fernando, on a white horse; Juan Mateos, royal huntsman, an old man on a white horse with long mane; spectators on foot and in carriages. Queen Isabel among the spectators in second carriage.

Painted about 1628; formerly in Royal Palace, Madrid; presented by Ferdinand VII. (about 1820) to Sir Henry Wellesley, who sold it (1846) to National Gallery for £2,200. Sketches in possession of Sir Richard Wallace, Bart., and Countess Cowper, London.—C. Bermudez; Curtis, 23; Athenæum (1855), 407 (1856), 1165; Stirling, 1840.

BOBO DE CORIA, *Velasquez*, Madrid Museum; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A jester, in green dress, seated on the floor of a chamber; beside him, two gourds and an earthen cup. Second manner, probably painted between 1631 and 1649. Engraved by L. Croutelle; etched by Laguillermie in Portfolio (1873). — Curtis, 30; Madrazo, 633.

BOCCACCINO, BOCCACCIO, of Cremona, born 1460, died 1518 (?). Lombard school; educated probably by followers of Mantegna at Ferrara, he was already an independent master at Cremona in 1497, and had painted a series of frescos in Sant' Agostino. In 1499 Garofalo, his apprentice, deserted him and went to Rome, and at a later period Boccaccino followed him. Vasari says he painted there a Coronation of the Virgin in Santa Maria in Trastevere, but the public, who had expected great things from one who had criticised Michael Angelo, so ridiculed his work that he returned to Cremona. Between 1506 and 1518 he executed numerous frescos in the Cathedral, Cremona, and also painted important works in Venice, of which the Madonna with Saints in S. Giuliano, and the do. with landscape and Marriage of St. *Catherine* in the Academy (1511) are good specimens. His compositions are scattered and his perspective sometimes bad, but some of his single figures are good, and his colouring is often rich. Ch. Blanc, who puts little faith in the story of Vasari, says that Boccaccino was one of the best Cremonese painters, and that he played the same rôle there that Mantegna did in Padua and Francia in Bologna.—C. & C., N. Italy, ii. 441; Vasari, ed. Mil., iv. 581; Ch. Blanc, École lombarde; Burckhardt, 611; Rio, iii. 370; Lübke, Gesch. ital. Mal., ii. 478.

BOCCACCINO, CAMILLO, of Cremona, born 1515, died Jan. 2, 1546. Lombard school; son of Boccaccio Boccaccino, but excelled him, as he took pains to avoid the faults into which his father's vanity had betrayed him. Lanzi calls him the greatest genius of the Cremonese school. The Raising of Lazarus and the Adulteress before Christ, in Cremona, and the Four Evangelists in S. Sigismondo, near Cremona, are examples of his works.—Vasari, ed. Mil., iv. 583; vi. 493; C. Blanc, École lombarde; Lanzi, ii. 429.

BOCHMANN, GREGOR VON, born at Nehat, Esthland, June 1, 1850. Landscape painter; pupil, from 1868, of the Düsseldorf Academy. Studio since 1871 in Düsseldorf, whence he makes annual study trips to his native country, and to Holland and Belgium. Medals in Berlin, Brussels, and Munich; Order of Leopold. Works: Church in Esthland (1874); Sluice in Holland (1875); Potato Harvest in Esthland (1876); Wharf in Holland (1878), National Gallery, Berlin. —Brockhaus, iii. 220; Müller, 58.

BOCK, HANS, middle of 16th century. German school; fresco painter. His colossal frescos, inside and outside the City Hall of Basle, despite their mannerism, are vigorously treated and have fine landscape backgrounds.—Kugler (Crowe), 271.

BOCKHORST, JAN VAN, surnamed Langen Jan, born at Münster, Westphalia, about 1610, died in Antwerp, April 21, 1668. Flemish school; history and portrait painter; pupil of Jordaens; master in 1633 of the guild in Antwerp, where he had come early in life. His portraits have been compared to those of Van Dyck. Works: David's Repentance, St. Michael's, Ghent; Martyrdom of St. James, St. James's, ib.; Martyrdom of Legion of Thebes, Lille Museum; Coronation of the Virgin, Museum, Antwerp; Triptych with Resurrection, Béguinage, ib.; Finding of the Cross, Augustine ch., ib.;

Mercury and Hersa, Ulysses and Achilles, Old Pinakothek, Munich; Nymphs and Satyrs, Vienna Museum.—Biog. nat. de Belgique, ii. 556; Gaz. des B. Arts (1872), vi. 491; Michiels, ix. 67, 255.

BÖCKLIN, ARNOLD, born in Basle, Oct. 16, 1827. Landscape and history painter; pupil in landscape painting of Düsseldorf Academy under Schirmer; then studied figure painting in Brussels. Visited Paris, Rome, and in 1853 Basle, whence he went to Munich. Became professor at the art school in Weimar in 1858, but resigned two years later and went again to Rome; lived in Munich in 1871–76, and finally settled in Florence. Works: Venus Reposing, Pan in the Rushes (1857), Munich Gallery; Amazon-Hunt; Sleeping Satyr-Family; Castle on the Sea surprised by Corsairs; Chase of Diana, Basle Museum; The Gods of Greece; Anacreontic Shepherd-Boy; Robbery on Italian Coast; Faun Family; Pietà, Portrait of himself (1871); Fight of Centaurs; Ceres and Bacchus; Panic Terror, Anchorite, Portrait of his Wife (1863), Villa by Sea (1869), Old Roman Tavern, Shepherd's Love Lament, Murderer and Furies, Walk to Emmaus, Dragon's Den, Ride of Death, Wood Landscape with Nymph, Ideal Landscape, Shepherdess, Sea-Idyl, Schack Gallery, Munich; Descent from Cross (1876); Isle of the Blessed (1878), National Gallery, Berlin; Triton (1880).—Brockhaus, iii. 224; Müller, 58; Pecht, ii. 180; Graph. K., ii. 77; Grenzboten (1879), 397.

BOCKSBERGER (Boxberger), HANS, born in Salzburg, in 1540. German school; son and pupil of Hans Bocksberger; painted chiefly battles, hunts, allegories, mythological and historical subjects, in oil and water colours, but especially in fresco, decorating exteriors and interiors of houses in Munich, Augsburg, Ingolstadt, Ratisbon, Passau, Landshut, and Salzburg. Among his works are: Wall paintings at Castle Trausnitz, near Landshut, Bavaria (1579). —Allgem. d. Biogr., ii. 788; Brockhaus, iii. 224; Nagler, Mon., iii. 189.

BODE, LEOPOLD, born at Offenbach, March 11, 1831. History painter; pupil of his father, then of the Städel Institute under Jakob Becker, Passavant, Eugen Schäffer, and from 1850 of Ed. Steinle, who influenced him most. In 1858 he travelled in Bavaria and Tyrol, and in 1860–65 assisted Steinle in his frescos in the Cologne Museum. In 1865 and 1875 he visited Switzerland. Works: Scene from Ruth's History (1856); Visitation; Workshop with the Cross, Chronicle of Travelling Scholar, Rudolf von Hapsburg (1868); Edelweiss and Alpine Rose; The Alpine Bride; Scenes from Legend of Charlemagne's Birth, Schack Gallery, Munich.—Müller, 60.

BODE, WILHELM, born in Hamburg, in 1830. Landscape painter; pupil of the Vienna Academy; lived for eight years in Munich; studio in Düsseldorf. Works: Autumn Evening in the Mountains, Sunday Morning in Salzburg, Isar-Valley, Morning on the Königsee, View on Kochelsee, On the Haidlinger Heights, From the Eifel, Valley of Lauterbrunn, Morning on the Hintersee, The Rampenwand near Rosenheim, The Hundstod, Perspective in the Bavarian Mountains, Mill on the Brook.—Müller, 60.

BODENMÜLLER, ALFONS, born in Munich, Aug. 5, 1847. Genre painter; pupil of Munich Academy under Ramberg and Lindenschmit.—Müller, 60.

BODENMÜLLER, FRIEDRICH, born in Munich, Aug. 11, 1845. Battle painter; pupil of Munich Academy, but mostly self-taught. First painted genre and altar pieces, but, having served in the German war of 1870–71 as an officer in the Bavarian army, was led to cultivate his present specialty. Works: Camping in the Rain, Patrol (1871); Fight in the Streets of Bazeilles; Camp near Ingolsheim; Battle of Sedan (1873), Munich Gallery; Battle of Wörth; After the Battle of Wörth; Camp of the French on the Isle of Iges; Storming of Frösch-weiler; Elegy (1883).—Müller, 60.

BODENSTEIN, JULIUS, born in Berlin, Aug. 4, 1847. Landscape painter; pupil of

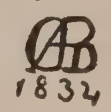
Berlin Academy under Schütze and Hermann Schnee; went in 1873 to Munich, where he studied under Ad. Lier. Works: View near Trafoi with Glaciers; Approaching Storm in Jura Mountains; Twenty-five Views in the High Alps (1879); Isle of Sylt. Exhibited at Munich (1883) Oyster-Fishing on North Sea, Twilight on Isle of Sylt.—Müller, 60.

BODMER, KARL, born in Zürich, Switzerland, in 1805. Landscape painter, chiefly woods and wooded landscapes; pupil of Cornu. Has travelled in America and other countries with the Prince von Neuwied. Medals: 2d class, 1851; 3d class, 1855 and 1863; L. of Honour, 1876. Works: Indian Costumes and Chiefs (1836), water colours; Forest in Winter (1850), Luxembourg Museum; Dry Leaves (1853); A Pond (1855); After the Rain, March Sunlight, In the Woods (1857); At Bas-Bréau, Morning, Evening (1859); Chickens under Shelter, Terriers in the Broom Fields, Forest of Fontainebleau, Deer Fighting (1861); Family of Bears in the Alleghany Mountains; Wild Turkeys in the Woods, View on the Missouri—water-colours (1863); Last Days of Autumn, Under the Trees (1865); Wild Boars among the Trees (1866); Shelter from the Snow (1867); Fox Terrier (1870); Borders of a Swampy Forest (1872); Quarry of Game (1874); High Woods, Eaux-Fortes (1875); Preliminaries of the Fight (1877); Group of Hack Horses, Nest of Wrens (1878); Boar breaking loose (1879); Volley of Curses (1881). His son and pupil, Henri (born at Barbizon), is also a landscape painter.—Larousse.

BOË, FRANZ (DIETRICH), born at Bergen, Norway, May 28, 1820. Still-life painter; pupil of Copenhagen Academy, and of M. Groenland; settled in 1849 in Paris. Works: Grapes (1850), Louvre; Camellias (1855); Pheasant and Partridge; Eagle devouring Fox; Fishes; Shells; Jewelry; Fruits; Sea-Plants; View of Mountains in Westenaalen (1878).—Müller, 61.

BOEL, PIETER, born in Antwerp, Oct. 22, 1622, died there, Sept. 3, 1674. Flemish school; animal and still-life painter; pupil of Snyders, and of his uncle, Cornelis de Wael. Visited Italy and France, settled in Paris, and became court painter, and very popular, equalling Snyders in composition, and in the drawing and truth to nature of his animals. His pictures are rare: Sporting Dog guarding Game, Old Pinakothek, Munich; Eagle's Repast, Antwerp Museum; Game Piece, Ghent Museum; Dead Game, and others, Madrid Museum; Eagle devouring Roe, Frankfort Museum; Boar Hunt, landscape, Hague Museum. His son, Jan Baptiste Boel (1650–89), was also a painter in the same line.—Biog. nat. de Belgique, ii. 581; Cat. du Mus. d'Anvers (1874), 52; Michiels, vii. 426; Rooses (Reber), 425.

BOENISCH, GUSTAV ADOLF, born at Soppau, Silesia, Aug. 22, 1802. Landscape painter; pupil of Wach and of Berlin Academy; travelled through the mountains of Middle Germany and in Scandinavia. Works: Mill on a Pond; Thuringian Village; Bay between Rocks; House in the Mountains; Rocky Landscape in Norway.—Rosenberg, Berl. Malersch., 59.



BOESEN, JOHANNES, born in Copenhagen, Aug. 5, 1847. Landscape painter; pupil of Copenhagen Academy; visited Italy, Switzerland, and France in 1879. Works: Apple-tree in Blossom (1873); Wild Rose-bush (1875); Sunrise; Showers in September (1881).—Sigurd Müller, 44.

BOEYERMANS, THEODOR, born in Antwerp, baptized Nov. 10, 1620, died there, in 1677 or 1678. Flemish school; history and portrait painter; studied Van Dyck's pictures. His colouring is warm and harmonious in tone. Received in guild of St. Luke, May 17, 1654. Best works: An Ambassador, Pool of Bethesda (1675), The Visit, Antwerp the Nurse of Painters, Fe-

male Head, Museum, Antwerp; Assumption, S. Jacques, ib.; Vow of St. Louis of Gonzaga, Nantes Museum; St. Francis Xavier converting an Indian Prince, Jesuit Church, Ypres; Judgment of Paris, Hague Museum.—Ch. Blanc, École flamande; Biog. nat. de Belgique, ii. 605; Michiels, ix. 3; Rooses (Reber), 331.

BOGGS, FRANK MYERS, born in New York, in 1855. Marine painter; pupil of Gérôme and of the École des Beaux Arts, Paris. Two of his pictures purchased by French Government. Studio in Dieppe. Works: Marine—French Coast; Return from Crab-Fishing (1882); Coast Scene—Honfleur (1883); Old Canal at Dordrecht, On the Thames (1884); Port of Honfleur (1885).

BOGH, CARL HENRIK, born in Copenhagen, Sept. 3, 1827. Genre and portrait painter; pupil of Copenhagen Academy, then studied in Paris, 1860–61; travelled in Sweden and Norway. Title of professor in 1873. Works: Country Scene (1854); Horse Dealer (1857); Reunion (1862); Milking Place (1870); Reindeer at the Milking Place (1875), Copenhagen Gallery.—Sigurd Müller, 55; Weilbach, 91.

BOGLE, JAMES, born in South Carolina in 1817, died in 1873. Portrait painter; pupil of Professor Morse in New York, where his professional life was chiefly spent. He painted portraits of Calhoun, Clay, Webster, John A. Dix, Henry J. Raymond, and other distinguished men. Elected an A.N.A. in 1850, and N.A. in 1861.

BOGOLJUBOFF, ALEXIS, born in Government of Moscow in 1824. Marine painter; pupil of St. Petersburg Academy; won, in 1853, the first prize, and went to Düsseldorf, where he studied under Andreas Achenbach. After his return exhibited more than one hundred paintings; became in 1858 member of, and in 1861 professor in, the Academy. Accompanied the Cesarevich on his travels, and in 1866 revisited Germany, where he painted several large historical marines, city-views, and sea-battles. Decorated with Russian, Austrian, Danish, and Belgian orders. Works: Battle of Sinope (1853); Battles of Grenhane and Petropavlovsk; First Sea-Battle of Peter the Great; Morning after the Storm; Disembarkment; Battle near Hangut in 1714; Peter the Great with his Galleys; Crossing near Rilaco in Finland, Battle near Isle of Oesel in 1819; Views of Naples, Venice, and Amsterdam; Christ walking on the Sea; Christ on Lake of Gennesareth, Ice afloat on the Neva (1873); Roadstead of Cronstadt (1878).—Brockhaus, iii. 241; Müller, 61.

BOHN, GERMANN VON, born at Heilbronn, Würtemberg, Feb. 25, 1812. History painter; studied in Stuttgart, then in Paris under Henri Lehmann and Ary Scheffer, and for two years in Rome; then lived in Paris until 1876, when he was appointed court-painter at Stuttgart. Medals: Paris, 1844, 1849; L. of Honour, 1852; Würtemberg Crown Order. Works: Death of Cleopatra (1840), Nantes Museum; Hagar and Ishmael (1843), St. Martin de Tours (1844), Tours Cathedral; Romeo and Juliet, Nancy Museum; All Souls' Day, Villa Rosenhain, near Stuttgart; Serenade (after Uhland), Stuttgart Gallery; Hamlet and Ophelia (1849); St. Elizabeth (1866); St. Agnes; The Valkyrie; The Vow, Gelsomina (1868); My Mother's Umbrella (1870). — Meyer, Con. Lex., xviii. 142.

BOILLY, LOUIS LEOPOLD, born at La Bassée, near Lille, July 5, 1761, died in Paris, Jan. 5, 1845. Genre and portrait painter. Began to paint portraits when thirteen, went to Paris about 1787, and it is said painted the incredible number of 5000 pictures, many of them being scenes of the Revolution treated rather from the grotesque than the tragic side.

Arrival of the Diligence (1803), Louvre, Paris; Isabey's Atelier with twenty-four portraits of artists, Triumph of Marat, Lille Museum. — Ch. Blanc, École française.

BOIS, CORNELIS DU, flourished about 1650. Dutch school; landscape painter, in the style of Jacob Ruisdael, possibly his pupil. Works: Wood Landscape (1649), Brunswick Gallery; do., Cassel Gallery; do. (attributed to Guillam du B.), Schwerin Gallery.—Riegel, Beiträge, ii. 395.

BOISSELIER, FÉLIX, the elder, born at Damphal (Haute-Marne), in 1776, died in Rome, Jan. 12, 1811. History painter; pupil of Sieti, or Cieti, an Italian decorative painter, and later of Regnault. Won the grand prize for painting twice successively (1805–06), the two subjects being the Death of Demosthenes and the Return of the Prodigal Son. Went to Rome in 1806, and sent from there his Death of Adonis, now in the Louvre, which was exhibited in 1812, after his death. His younger brother, Antoine Félix, called the younger, was a painter of history and historical landscapes. His Death of Bayard is at Fontainebleau.—Villot, Cat. Louvre.

BOISSIEU, JEAN JACQUES DE, born at Lyons, Nov. 30, 1736, died there, March 1, 1810. Landscape and genre painter; pupil of Lombard, and of Jean Charles Frontier, and formed himself after the Dutch masters; studied also in Paris and Italy. Works: Landscape with Washerwomen, Louvre, Paris; Hilly River Landscape, Valley with River (1773), Berlin Museum.—Larousse, ii. 886; Notice de Tableaux du Louvre (1882), iii. 14.

BOIT, EDWARD DARLEY, born in Boston; contemporary. Marine painter; studied first in Boston, later in Paris under Français; has also lived and painted in Rome. Studio in Paris. Works: La Plage de Villers—Calvados (1876); Beach of Villers—Normandy (1878); Terrace at Grove Farm at Leatherhead — England (1884); Tunbridge Wells—England (1885).

BOKELMANN, LUDWIG (CHRISTIAN LOUIS), born at St. Jürgen, near Bremen, Feb. 4, 1844. Genre painter; pupil of Düsseldorf Academy under W. Sohn; has attained considerable reputation with serious as well as humourous scenes, and secured a place among the foremost genre painters of Germany. Medals: London, Vienna (1873), Ghent, Berlin, and Brussels. Works: House of Sorrow (1873); Shoemaker's Apprentice (1873); Extreme Unction (1873); Dawn of Day (1874); Mountebank (1875); Pawnbroker's Shop (1876), Stuttgart Gallery; Failure of a Bank (1878); Camp in Winter-Time; Opening of the Will (1879), National Gallery, Berlin; Last Stage of Election Contest (1880).—Müller, 63; Illustr. Zeitg. (1879), i. 10; (1881), ii. 469; Land und Meer (1884), i. 426; Zeitschr. f. b. K., xv. 48, xvi. 149.

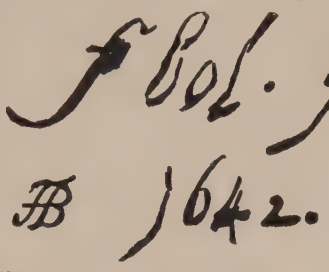
BÖKER, KARL, born at Barmen, in 1836. Genre painter; pupil of the Düsseldorf Academy under Karl Sohn and Schadow; painted at first biblical pictures, but turned to genre subjects; excels especially in humourous scenes. Works: Chastity of Joseph; St. John; Flight into Egypt; Magdalen; Revision of Passport; After School (1866); Crab-Fishing and Repast (1867); The Good Testimonial (1868); Little Recruits (1868); Spectacle-Dealer (1869); Walk to Kirmess (1870); Cupid in the Sculpture Gallery (1871); Canary Bird Seller (1872); Large Hotel-Bill (1873); Children Swinging, Mother's Joy (1875); At the Fair (1876); Great Misery; Christmas-Box; Bird-Thieves arraigned; Your Health!—Müller, 63; Illustr. Zeitg. (1873), i. 255.

BOKLUND, JOHAN KRISTOFER, born at Kulla-Gunnarstorp, Sweden, July 15, 1817, died in Stockholm, Dec. 10, 1880. History and genre painter; studied from 1832 in Lund under Körner, then at the Copenhagen Academy, in 1837 in Stockholm, 1846 in Munich, and 1854 in Paris under Couture; returned to Sweden in 1856, became member of and professor in the

Stockholm Academy, and in 1867 inspector of the Gallery and director of the Academy. Painted, at first, scenes from the Thirty Years' War; then turned to historical genre. Much credit is due to him for the organization of the Museums in Stockholm and Lund. Works: Gustavus Adolphus and Axel Oxenstierna; Charles X. and Erik Dahlberg; Faust in his Study; Convent-Yard in Tyrol; Meran Riflemen, Stockholm Museum; Portrait of Queen Louise.—Müller, 63.

BOKS, EVERT JAN, born at Beekbergen, Belgium, April 18, 1838. Genre painter; pupil of Antwerp Academy under De Keyser; studied then in Paris and settled in Antwerp. His specialty is servant's life, which he depicts in the most amusing manner. Corpus Delicti (1878) is one of his best works.—Müller, 63.

BOL, FERDINAND, born at Dordrecht, in 1611, died in Amsterdam; buried, July 24, 1680. Dutch school; pupil of Rembrandt, whose studio he entered about 1630, and one of his most successful imitators. Lived chiefly at Amsterdam, where in 1653 he married Elizabeth Dell. Painted many historical pictures, excelled in portraits, and was an excellent etcher. Among his numerous works in European galleries the best are: Female portrait (1642), Berlin Museum; Saskia, wife of Rembrandt, Brussels Gallery; David's Charge to Solomon (1643), Dublin National Gallery; Repose in Egypt (1644); Jacob's Dream, Joseph presenting Jacob to Pharaoh, and his own portrait, Dresden Gallery; Pastor Fido, and half-length figures of a man and his wife, Baring Collection, London; Portrait of a Boy, Castle Howard, England; Allegory of Peace (1644), Town Hall, Leyden; The Regents (1649), Leprosenhuys, Amsterdam; do., Huysittenhuys; The Astronomer (1652), National Gallery, London; Philosopher, Dutch Prince in a Car drawn by Goats (1654), Male portrait (1659), Louvre, Paris; two portraits (1669),



Hague Museum.—C. Vosmaer, Rembrandt (Hague, 1877), 138; Kugler (Crowe), ii. 376; De Stuers, 16; Ch. Blanc, École hollandaise; Riegel, Beiträge, ii. 257.

BOL, HANS, born at Mechlin, Dec. 16, 1534, died in Amsterdam, Nov. 20, 1593. Flemish school; painted landscapes and miniatures, also genre and biblical subjects. Worked for two years for the Elector of the Palatinate in Heidelberg, then until 1572 in Mechlin, next until 1584 in Antwerp, and, after short stays in Bergen, Dordrecht, and Delft, settled in Amsterdam. He excelled in representing subjects reflected in the water, and rocks overgrown with moss and shrubbery; his figures, animals, fruits, and flowers are notable for their truth, good drawing, and finished execution. Works: Prayer-Book, illuminated MS., National Library, Paris; small landscapes, Cabinet of

Miniatures, Munich Gallery; do., Berlin Museum.—Biog. nat. de Belgique, ii. 626.

BOLANACHI, CONSTANTINOS, born at Heraclium in Candia, March 17, 1837. Marine painter; pupil of Munich Academy, under Piloty; paints effective sea-battles

and coast-scenes, most of which are bought in England and America. Works: Battle of Lissa (1866); Neapolitan Fishermen; Company on Shipboard; Ship on Fire in Mid-Ocean.—Müller, 64.

BOLDINI, G., born at Ferrara, Italy. Genre and portrait painter; studio in Paris. His style somewhat resembles Fortuny's. Works: A Summer Stroll; The Connoisseur; The Despatch (1879); At the Piano, Wm. Astor, New York; Ladies of First Empire, Les Parisiennes, W. H. Vanderbilt, New York; Spring Flowers, After the Orgie, A. E. Borie Collection, Philadelphia; Gossips, Miss C. L. Wolfe, New York; Café Pigalle, J. A. Scudder, St. Louis; Morning Visit, C. Crocker, San Francisco; Song of the Bird, W. B. Bement, Philadelphia; Delivering the Despatch, J. M. Fiske, New York; Dolce far niente, J. C. Runkle, New York; Day Dreams, A. J. Drexel, Philadelphia; Kitchen Garden, D. O. Mills, New York; Rocking-Chair, F. Harper, New York; Expected Visitor, C. S. Smith, New York; Parrot, Fishing on the Seine, R. L. Cutting, New York.—Am. Art Rev. (1880), 296.

BOLGHARINI. See *Bulgarini.*

BOLOGHINI. See *Bulgarini.*

BOLOGNESE, IL. See *Grimaldi.*

BOLSENA, MIRACLE OF. See *Mass* of Bolsena.

BOLTON ABBEY IN OLDEN TIME, Sir Edwin *Landseer,* Duke of Devonshire, Chatsworth. The Abbot of Bolton, standing at the entrance of the monastery, is intently reading a letter, which a monk, who stands behind him with a tray of bottles and glasses, is also trying to read over his shoulder; in foreground, a man sitting on the steps with a dead stag and wild fowl and two dogs beside him, a girl with a tray of fish, and a boy with herons on his back, perhaps a tenant's tribute or a present from some neighbouring lord. Royal Academy, 1834. Engraved by Samuel Cousins; W. T. Davey.—Landseer Gallery.

BOLTRAFFIO. See *Beltraffio.*

BOMMEL, ELIAS VAN, born in Amsterdam, in 1824. Marine and architecture painter; pupil of the Amsterdam Academy; visited Paris, Belgium, Germany, Hungary, and North Italy, and settled in Vienna. Works: Harbour of Dordrecht, Street in Amsterdam (1866); View on the Rhine, Harbour of Vlissingen (1867); Still Water at Amsterdam (1868); Rotterdam (1869); Storm near Coast, Montalbaan's Tower in Amsterdam (1872).—Müller, 64.

BONAPARTE. See *Napoleon.*

BONAVENTURE, ST., *Murillo,* Francis Cook, Richmond Hill, Surrey; canvas, H. 6 ft. 2 in. × 3 ft. 8 in. The Saint, in grey robe and doctor's cap, sitting in a red chair beside a table, on which are writing materials and a crucifix, holds in his left hand a book in which he is writing. One of Murillo's earliest works. Formerly in convent of S. Francisco, Seville; Louis Philippe sale (1853), £135; Lord Dalling and Bulwer sale (1873), £257. Old copy: Duc de Montpensier, Seville.—Curtis, 220, 225; Ponz, Viage, ix. 99; G. de Leon, i. 60.

BONDONE. See *Giotto.*

BONFIGLI (Buonfiglio), BENEDETTO, born about 1425 (?), died in or after 1496. Umbrian school. Lived in Perugia, where he painted in the Palazzo Communale, in 1454–61, a series of frescos illustrating the legends of St. Louis of Toulouse and St. Ercolano. These, which are a mixture of Umbrian and Florentine character, show the influence of Domenico Veneziano and of Piero della Francesca. It is possible that he may have been Domenico's assistant, and have worked in company with Piero. The frescos were approved by Fra Filippo Lippi, and Bonfigli was engaged to continue his work, but the series was still unfinished in 1496. Though much damaged, these frescos prove him superior to any of the Umbrians of his time except Piero della Francesca. According to Vasari, Bonfigli followed his friend and assistant Pinturicchio to Rome and helped him in the decorations of the Vatican, but there is no positive evidence of it. Other

examples by him are a Madonna and Saints, and parts of an altarpiece, in the Perugia Academy.— C. & C., Italy, iii. 138; Vasari, ed. Mil., iii. 505; ed. Le Mon., iv. 149, v. 275, vi. 30; Ch. Blanc, École ombrienne.

BONHEUR, (FRANÇOIS) AUGUSTE, born in Bordeaux, Nov. 4, 1824, died Feb. 22, 1884. Landscape and animal painter; son and pupil of Raymond B. (died 1853), a meritorious artist. Auguste had little success as a genre painter, but as a landscape and animal painter he attained a considerable reputation. Medals: 3d class, 1852, 1857; 2d class, 1859; 1st class, 1861, 1863; L. of Honour, 1867. Works: Children in Fields (1845); Bath, Happy Mother (1846); Interior of Forest (1852); Gorges of the Gordanne and of the Puy-Griou (1853); Col de Cabre (1855); Souvenir of Brittany (1857); Herd of Cattle in the Pyrenees, Crossing the Ford, Drinking Place (1859); Arrival at Fair, Meeting of Two Herds, Leaving the Pasturage (1861); Return from Fair (1865); Sleeping Place (1866); Souvenir of Pyrenees (1867); Environs of Jalleyrac, Shepherd and Sea (1868), R. L. Cutting, New York; Souvenir of Auvergne (1874); Before the Rain (1875). Other works in the United States: Normandy Cattle, James H. Stebbins, New York; Sheep and Shepherdess, R. G. Dun, New York; Cattle at Fontainebleau, H. Probasco, Cincinnati; Le Berger et la Mer, R. L. Cutting, New York; Cattle, H. C. Gibson, Philadelphia; Environs of Fontainebleau, Mrs. A. T. Stewart, New York.—Larousse.

BONHEUR, JULIETTE (Mme. Peyrol), born in Paris, July 19, 1830. Animal painter; daughter and pupil of Raymond B.; assistant of her sister Rosa in the free School of Design in Paris. Medal at the Exhibition of 1855. Works: Flock of Geese; Sheep Lying Down (1875); The Pool, Mother's Kiss (1878); Corner of the Meadow, Waste Lands of Beauregard (1879); Pond with Willows, Meadow (1880); Stray Cow, Road at Magny les Hameaux (1881); Cattle in a Meadow (1882); Two Good Neighbours, Sheep on a Plain (1883); Inn Stable (1884); Sheep and Heather, J. H. Warren, Hoosac Falls, New York; Sheep-Farm, J. Carey Coale, Baltimore.

BONHEUR, (MARIE) ROSA, born in Bordeaux, March 22, 1822. Animal painter; daughter and pupil of Raymond B.; began by copying in the Louvre, afterwards made studies and sketches near Paris. Her first two pictures, exhibited at Bordeaux in 1841, attracted much attention and were followed by others which established her world-wide fame. During the Franco-Prussian war her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris free School of Design for Young Girls, which she founded. Elected member of Antwerp Institute in 1868. Medals: 3d class, 1845; 1st class, 1848, 1855; 2d class, 1867; L. of Honour, 1865; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. Works: Two Rabbits, Goats and Ram (1841); Horse for Sale, Grazing Cow, Cattle at Pasture, Twelve Cattle pieces (1845); Herd (1848); *Ploughing* in the Nivernais (1849), Luxembourg Museum; *Horse* Fair (1853); Hay Harvest in Auvergne (1855); Mare, Rain on the Seashore, Shepherd in Béarn, Ponies from the Isle of Skye, Scotch Shepherd (1867); Painter (1868); Sheep at Pasture (1871); Forest of Fontainebleau (1873); Meadow near Fontainebleau, *Monarch* of the Glen, Pack of Wild Boars (1879); Foraging Party, On the Alert (1881); *Lion* at Home (1882). Works in United States: Study of Hound, Weaning the Calves, Miss C. L. Wolfe, New York; Rendezvous de Chasse, Shepherd and Flock, August Belmont, New York; Ready for Market, James H. Stebbins, New York; The *Old* Monarch, Noonday Repose, Ready

for the Hunt, Flock of Sheep, W. H. Vanderbilt, New York; Sheep—Scotch Landscape, Pyrenees—Landscape and Sheep, W. Rockefeller, New York ; Landscape with Sheep, T. R. Butler, New York; Scotch Sheep, Mrs. Paran Stevens, New York; *Horse* Fair, Mrs. A. T. Stewart, New York; Cattle and Dog, H. Probasco, Cincinnati; Sheep, A. E. Head, San Francisco; Scotch Cattle, J. T. Martin, Brooklyn; Maternal Solicitude (1845), L. Tuckerman, New York; Deer in Fontainebleau, Mrs. R. L. Stuart, New York ; Sheep, D. O. Mills, New York; Highland Sheep, H. C. Gibson, Philadelphia; The Conversation (1858), Andalusian Bulls (1867), W. T. Walters, Baltimore; Cavaliers caught in a Shower, Samuel Hawk Collection, New York.—Meyer, Gesch., 761; Müller, 64; Larousse ; Portfolio (1875), 98; Hamerton, French Painters; Montrosier, Artistes modernes.—Century (1884), xxviii. 833.

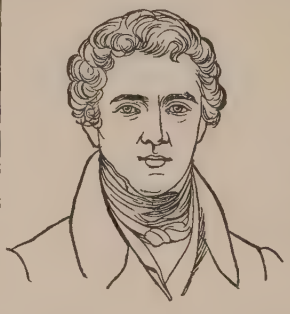
BONIFAZIO BEMBO. See *Bembo*.

BONIFAZIO VENEZIANO, born in Venice, flourished 1555–1579. Venetian school ; probably son of Bonifazio the elder or younger. Works: SS. Jerome and Margaret, SS. Bruno and Catherine, SS. Barnabas and Sylvester, SS. Anthony and Mark (1562), Madonna in Glory with Saints, Venice Academy. — Lermolieff, 215 ; Morelli (Richter), 178, 184.

BONIFAZIO VERONESE, the elder, born in Verona about 1490, died in 1540. Venetian school; pupil of Palma Vecchio, but closely imitated Titian. Forms clear and rounded ; lights and shadows distinct ; for colour one of the first Venetian masters. Works : Madonna with Saints (attributed to Palma), Casa Andreossi, Milan ; St. John, St. Joseph, etc., Ambrogian Library, Milan (attributed to Giorgione); Holy Family and Saints, Palazzo Colonna, Rome; do. (1533), Palazzo Ducale, Venice ; do., Palazzo Pitti, Florence (attributed by C. & C. to a Trevisan); Finding of Moses, Dresden Gallery.—Kugler (Eastlake), ii. 543 ; Lermolieff, 215 ; Morelli (Richter), 184 ; Ridolfi, i. 369 ; Lübke, Gesch. ital. Mal., ii. 565.

BONIFAZIO VERONESE, the younger, born in Verona about 1490, died in Venice, Oct. 19, 1533. Venetian school ; near relative, perhaps brother, of the above. Pupil of Palma Vecchio, but close imitator of Bonifazio the elder, with whom he painted many pictures. Works : Supper at Emmaus, Brera, Milan ; Christ and the Apostles, Christ enthroned with David and SS. Mark, Louis, Dominic and Anna (1530), Venice Academy ; Christ in the Temple, Palazzo Pitti, Florence ; Supper at Emmaus, Uffizi (attributed to Palma); Prodigal Son, Borghese Gallery, Rome ; Adoration of Shepherds (attributed to Palma), Virgin and Child with Saints, Dresden Gallery.—Lermolieff, 215, 221 ; Morelli (Richter), 184 ; Kugler (Eastlake), ii. 543.

BONINGTON, RICHARD PARKES,

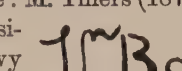


born at Arnold, near Nottingham, Oct. 25, 1801, died in London, Sept. 23, 1828. His father, a poor portrait painter, took him, when only fifteen years old, to Paris, where the boy procured permission to copy in the Louvre. He became a student in the École des Beaux Arts, and in 1819 entered the studio of Baron Gros. After obtaining a considerable reputation in Paris and winning the gold medal (1824) for a marine subject, he went to Venice and painted there some elaborate pictures both in oil and water colours, which won him fame and many commissions in England, but his promising career was cut short by death, the result of a sunstroke. Though he painted chiefly landscape and marine views, he also executed figure subjects with much skill, and his influence on the French school of genre and dramatic art was great. Works : Column of St. Mark in Venice, National Gallery, London ; *Henri* IV. and the Spanish Ambassador, Collection

of Sir Richard Wallace; Francis I. and the Duchesse d'Etampes, Park of Versailles, Louvre.—Ch. Blanc, École anglaise; Cat. Nat. Gal.; Cunningham; Art Journal (1858), 137.

BONNAT, LÉON (JOSEPH FLORENTIN), born at Bayonne, in 1833. Genre and portrait painter; pupil in Madrid of F. de Madrazo and in Paris of Léon Cogniet; also studied four years in Italy, where he painted many small pictures of Italian life, for which he is best known.

Has painted several religious pictures for the Government. Second grand prix, 1858; medals: 2d class, 1861, 1863, and 1869; of honour, 1869; L. of Honour, 1867; Officer, 1874; Commander, 1882; Member of Institute. Works: Good Samaritan (1859); Adam and Eve finding the Body of Abel (1860), Lille Museum; Mariuccia (1861); Pasqua Maria, Martyrdom of St. Andrew (1863); Pilgrims at Foot of Statue of St. Peter (1864); Italian Boy Begging (1864); Antigone leading her Blind Father (1865); Neapolitan Peasants at the Farnese Palace (1866); St. Vincent de Paul taking the Place of a Galley-Slave (1866); First Steps of Childhood, Tenderness, Fellah Woman, Street in Jerusalem (1870), Assumption (1869); Sheikhs of Akabah, Woman of Ustaritz (1872); Turkish Barber, Sherzo (1873); *Christ* on the Cross (1874); Negro Barber, Wrestling of Jacob (1876); Job (1880); Martyrdom of St. Denis (1885). Works in United States: Girl of Albano at Fountain, Miss C. L. Wolfe, New York; Italian Girl, August Belmont, New York; Roman Girl, W. Rockefeller, New York; Don't Cry, J. J. Astor, New York; Little Contadina, J. A. Brown, Providence; Elder Sister, H. P. Kidder, Boston; Italian Mother and Child, H. C. Gibson, Philadelphia; Arab plucking Thorn from his Foot, W. H. Vanderbilt, New York. Among his portraits are: M. Thiers (1877), Victor Hugo (1879), President Grévy (1880), Léon Cogniet (1881, Luxembourg), Hon. L. P. Morton (1883).—Gaz. des B. Arts (1881), xxiv. 32; Menard; Portfolio, 1875.



BONNEFOND, JEAN CLAUDE, born in Lyons, about 1790, died there, June 27, 1860. Genre painter; pupil of Revoil; won the first prize in Lyons school of art in 1813; then went to Paris and afterward to Italy. Succeeded Revoil in 1831 as director of the Lyons school of art. Medals: 2d class, 1817; 1st class, 1827; L. of Honour, 1834; Corresponding Member of Institute, 1854. Works: Bed-Chamber, Little Savoyards (1817); Poultry Merchant, Blind Man (1819); Blacksmith (1822), B. Delessert; Return of Little Savoyards, Country Scene in Spain, Room to Let (1824), Lyons Museum; Tired Pilgrim Woman helped by Monks, Shepherds and Shepherdesses in Roman Campagna (1827); Ceremony of Holy Water in a Greek Church (1831), Lyons Museum; Wounded Pilgrim Woman, Greek Officer wounded in Ruins of Missolonghi, Christ on the Cross, Court-House, Lyons; Roman Gleaner, Vow to the Madonna.—Larousse.

BONNEFOY, HENRY, born at Boulogne-sur-Mer (Pas-de-Calais); contemporary. Landscape painter; pupil of Léon Cogniet. Medals: 3d class, 1880; 2d class, 1884. Works: June in Denmark, Monsieur, Madame et Bébé (1880); Delinquents, October Evening (1881); Playing Truant, The Ox and the Frog (1882); In the Woods (1883); September Morning, June in the Wood (1884); Derrière l'Oreille, On the Border of the Pool (1885).

BONNEGRACE, CHARLES ADOLPHE, born at Toulon, April 2, 1812, died in 1882. History and portrait painter; pupil of Baron Gros. Medals: 3d class, 1839; 2d class, 1842; L. of Honour, 1867. Works: St. Peter in

Prison (1839); Christ in the Tomb (1840); St. Laurence the Martyr (1853), ordered by State; Christ among the Doctors (1855), Toulon Museum; Manna in the Desert (1861), St. Louis en Ile; Daphnis and Chloe (1857); Cupid and Psyche (1859); Modesty conquered by Love (1861), ordered by Emperor; Birth of Venus (1875). Portraits of Anatole de la Forge, Théophile Gautier, George Feydeau, Count Flahault, Mme. Grisi, of himself (1873).—Larousse.

BONONE, CARLO, born in Ferrara, in 1569, died there, Sept. 3, 1632. Lombard school; pupil of Giuseppe Mazzuoli, and at first followed his manner; but after visiting Bologna and Rome adopted the style of the Caracci so successfully that he was called the Caracci of Ferrara. In his larger works he resembles Paolo Veronese, whose pictures he studied in Venice. He was a rival, all his life, of Ippolito Scarsella. Many of his works are in the churches of Ferrara, *e.g.*, Patriarchs and Prophets in the Choir of S. M. in Vado; Marriage at Cana, Ateneo; Arisen Christ and Saints, S. Benedetto.—Burckhardt, 786, 797; Lanzi, iii. 214; Ch. Blanc, École ferraraise.

BONSIGNORI, FRANCESCO DI ALBERTO, born in Verona, in 1455, died at Caldiera, near Verona, July 2, 1519. Lombard school; brought up in the Veronese school, he came under the influence of Mantegna at Mantua after he had formed a manner of his own, and acquired such proficiency that the Marquis Francesco Gonzaga gave him in 1487 a house and a salary, and retained him in his service until his death. He painted history, portraits, architecture, and animals; was called the modern Zeuxis. His earlier style is more like that of Montagna, or of Buonconsiglio, than that of Mantegna, but at the close of the 15th century he had become an imitator of Mantegna. Still later he shows the influence of Lorenzo Costa. His second manner is well illustrated in St. Louis and St. Bernardino, Brera, Milan; St. Sebastian, S. M. delle Grazie, Mantua; March to Calvary, Academy, Mantua; Portrait of a Venetian Senator, National Gallery (1487), London; Madonna and Saints, Sir A. H. Layard, London; and Christ carrying his Cross, Doria Gallery, Rome. In his last style are: Vision of Christ to the Nun Ozanna, Mantua Museum; and Madonna between Saints, chapel of S. Biagio, church of SS. Nazaroe Celso, Verona, painted in 1514–19.—C. & C., N. Italy, i. 474; Ch. Blanc, École lombarde; Bernasconi, 250; Lübke, Gesch. ital. Mal., i. 480.

BONVICINO, ALESSANDRO. See *Moretto.*

BONVIN, FRANÇOIS SAINT, born at Vaugirard, near Paris, Sept. 22, 1817. Genre painter; self taught; studied Dutch painters in the Louvre, then painted subjects from the life of the working classes of Paris. Medals: 3d class, 1849; 2d class, 1851; L. of Honour, 1870. Works: Ave Maria, The Cook, The Piano, Men Drinking (1849); Orphans' School (1850), Langres Museum; Woman Knitting (1851); Charity (1852), Niort Museum; Class of Little Ones (1852); Regimental School (1853), ordered by State; Woman Reading (1853); Nuns Knitting, Low Mass, belongs to State; A Cook (1855); The Blacksmith (1857), bought by State; Letter of Recommendation, ordered by State; The Gossip, The Reader (1859); Interior of Wine-Shop (1861), bought by State; Nuns returning from Church, bought by State; Copper Fountain, Apprentice's Breakfast (1863); Attributes of Painting and Music, Poor Bench (1865); Grandmother's Coffee (1866); Clergy distributing Food, Old Woman Reading (1867); Letter of Introduction, Frying Herring (1868); Nun Knitting, Young Designer (1869); Ave Maria, Morning in the Pasture (1870); The Refectory, The Laboratory (1873); The Alembic, The Pig, School-Boy kept in (1875); Gravesend, Abandoned Boat (1876); A Thatcher who has fallen (1877); Shoemaker's Apprentice, Autumn Evening at Port Marlyt (1878); During Vacation (1879); Corner in a Church (1880).

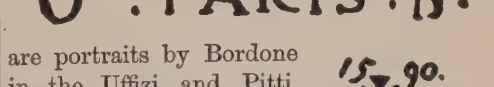
BOONEN, ARNOLD VAN, born at Dordrecht, in 1669, died in 1729. Dutch school; portrait and genre painter; pupil of Gottfried Schalken, imitating the latter in his subjects taken by candle-light. He painted life-size portraits at some of the German courts. His younger brother, Jasper Boonen (1677–1729), and his son Kasper Boonen, were portrait painters. Works: Young Woman with Lantern (1695), six others, Dresden Gallery; Anchorite Reading (1695), Brunswick Gallery.—Gool, i. 294.

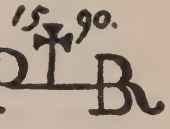
BOOTHBY, PENELOPE, Sir Joshua *Reynolds*, Earl of Dudley; canvas. A little girl in a large mob cap, seated out-of-doors. Sometimes called the Mob Cap. Painted in 1788; sold in 1851 to B. G. Windus for 290 guineas; bought at his sale (1859) by Lord Ward for 1100 guineas. Engraved by Thomas Park (1789); T. Kirk; S. Cousins; lithographed in Portfolio.—Portfolio (1873), 136; (1876), 145; Athenæum, Aug., 1874, 185; Dec., 1874, 758.

BOOTT, ELIZABETH, born in Cambridge, Mass.; contemporary. Figure painter; pupil of W. M. Hunt, of Duveneck, and in Paris of Couture. Studio in Boston. Works: Head of a Tuscan Ox (1876); Old Man Reading (1878); Old Roman Peasant, Girl with Cat (1879); Almond Blossoms, Still-Life (1882); Pyrus Japonica (1883).

BORDES, ERNEST DOMINIQUE, born at Pau, France; contemporary. History and genre painter; pupil of Bonnat and Cormon. Medal: 3d class, 1884. Works: The Concierge is a Tailor (1881); Malaguéna de Seville (1882); Jour des Cuivres, Breton Woman Spinning (1883); Legend of St. Julian the Hospitaller (1884); Tide at Cayeux (1885).

BORDONE, PARIS, born in Treviso, in 1500, died in Venice, Jan. 19, 1570. Venetian school; of a noble family; pupil of Titian, under whom he gave promise early of great ability. Afterward studied the works of Giorgione, whom he imitated rather than Titian. He excelled especially in portraits, his heads being inferior only to those of Titian. His flesh tints are wonderfully brilliant, but in taste and quality of touch he was inferior to either Titian or Paolo Veronese. His landscape backgrounds are generally classical and elegant. In 1538 he went to Paris, at the invitation of Francis I., or, as some say, in 1559, at that of Francis II., and painted the principal personages of the court. The most important of his works are: The Fisherman presenting the Ring of St. *Mark* to the Doge, and the Tiburtine *Sibyl*, Venice Academy; Baptism of Christ, Brera, Milan; Altarpiece and Madonna and Saints, Berlin Museum; Diana, Apollo, and Marsyas, Dresden Gallery; Madonna and Saints, Hermitage, St. Petersburg; *Daphnis* and Chloe, National Gallery, London. There



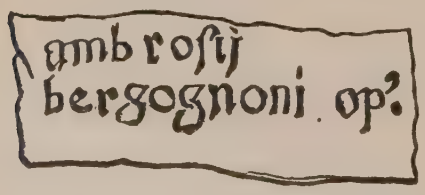


are portraits by Bordone in the Uffizi and Pitti, Florence; and in the Louvre, Munich, Vienna, and other galleries.—Ch. Blanc, École vénitienne; Seguier, 23; Siret, 119; Vasari, ed. Le Mon., vii. 82, ix. 143, xiii. 47; Burckhardt, 741; Morelli (Richter), 195; Lübke, Gesch. ital. Mal., ii. 568.

BORESUM (Borssem, Borssum), ABRAHAM VAN, flourished about 1600. Dutch school; landscape and animal painter, in the manner of A. Cuyp and A. van der Neer. Clever painter and able colourist, with a firm touch. Works: Village by Moonlight, Rotterdam Museum; Pictures in Van Loon Collection, Amsterdam, and

Arenberg Gallery, Brussels.—De Stuers, 115; Burger, Musées, ii. 215.

BORGOGNONE, AMBROGIO, born in Milan, about 1440–50, flourished from 1485 to 1523, some say until 1535; but probably died at Milan, in 1523. Lombardo-Milanese school; real name Ambrogio Stefani da Fossano; perhaps pupil of Vincenzo Foppa and of Bernardino Zenale. First manner timid and stiff, and never gained much freedom; painted in tempera and then in oil in the method of tempera; flat surface in flesh and drapery, and petty detail in landscape distances. His best work is in the Certosa, Pavia. Used much gilding in his early pictures, as in Madonna and Saints, Ambrosian Library, Milan; do., collection of Count Borromeo, Milan; and a triptych in the National Gallery, London, where are also his Marriage of St. Catherine and two family portrait pieces. The second style of Borgognone shows the influence of Leonardo da Vinci. Examples of it are the remains of frescos at S. Satiro, Milan (1494–95); a series of small panels at Lodi; Coronation of the Virgin, in choir, and scenes from the legend of S. Sisinius, in portico, of S. Simpliciano, Milan (1524); Christ after his Resurrection and Christ disputing with a Doctor, S. Ambrogio; a ceiling in the sacristy of S. M. della Passione; Madonna with Saints (1485), S. Eustorgio, Milan. In the Certosa, Pavia, are the frescos of the apses, and a Crucifixion (1490); St. Ambrose and Martyrs; St. Sirus in Majesty with Saints; St. Augustin, and many other works completed before 1494. Other works are: An altarpiece (1508), S. Spirito, Bergamo; Assumption



(1522), Brera, Milan; Madonna in Adoration, Munich Gallery; do., Dresden Gallery.—Calvi, Dei Professori, etc., 245; Rio, Art Chrétien, iii. 184; C. & C., N. Italy, ii. 41; Ch. Blanc, École milanaise; Morelli (Richter), 419; Lübke, Gesch. ital. Mal., i. 495.

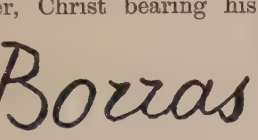
BORGONA, JUAN DE, died in Toledo, about 1533. Spanish school; enjoyed the patronage of Archbishop Ximenes; painted in 1495–99 in the cloisters of the Cathedral of Toledo works now destroyed, and in 1508–11 frescos in the winter chapter room at Toledo, among which were a Nativity of the Virgin and a Last Judgment. In 1514 he painted the Conquest of Oran on the walls of the Muzarabic Chapel, and in 1519 adorned with frescos the Cathedral Library. He also painted portraits of all the Spanish Primates down to Cardinal de Fonseca.—Stirling, i. 93.

BORJESSON, AGNES, born in Sweden, May 1, 1827. Genre painter; pupil of Boklund; studied then in Paris, and from 1860 in Düsseldorf under W. Sohn; travelled afterwards in Italy. Since 1872 member of the Stockholm Academy. Works: Old Reminiscences, Stockholm Museum; Departure of the Bridal Pair.

BORRACHOS, LOS (The Topers), or Bacchus, *Velasquez*, Madrid Museum; canvas, H. 5 ft. 5 in. × 7 ft. 3 in. Bacchus, half nude, crowned with vine leaves, sits on a cask and smiles as he places a crown of leaves on head of a soldier kneeling before him; on left, a peasant seated, and another reclining on bank with a cup in hand; on right, five jovial peasants looking on; background, landscape. Painted about 1629 for Philip IV. Old copy in Naples Museum. Sketches: Lord Heytesbury, Wilts; Robert S. Holford, London. Several etchings and lithographs.—Ch. Blanc, École espagnole; Art Journal (1852); Gaz. des B. Arts (1879), 421: Klass. der Malerei; Curtis, 17; Madrazo, 596.

BORRAS, Fray NICHOLAS, born at Cocentayna, in 1530, died at Gandia, in 1610. Spanish school; pupil of Vicente Joanes; became, in 1575, a monk in the Jeronymite convent at Gandia, where he gave most of

his life to its embellishment, covering the walls of its chapels, chapter-house, cloisters, and refectories with pictures. Many of his works in the Museum at Valencia, among them a Last Supper, Christ bearing his Cross, Dead Saviour in Arms of the Father, and Archangel Michael driving Souls to Purgatory. Bermudez gives a list of his works.—Stirling, i. 379; Cean Bermudez.



BORRÁS Y MOMPÓ, Don VICENTE, born in Spain; contemporary. Historical genre painter. Medal, 2d class, Madrid, 1878. Works: Seizure of Riego (1878); Doña María Pacheco de Padilla (1881); Antonio Perez after Torture receiving his Family (1884). — La Ilustracion (1881), ii. 299; (1884), ii. 41.

Los Borrachos (The Topers), Velasquez, Madrid Museum.

BORSOS, JOSEF, born at Veszprim, Hungary, Dec. 20, 1821. Genre and still-life painter; pupil of Vienna Academy. Works: Still-life (1850), Vienna Museum; Morning after Masked Ball (1850), Portrait of Prince Eszterházy, National Museum, Pesth; Surprise (1850), Wounded Soldier (1853), After the Battle (1853), Austrian Art Union.—Würzbach, ii. 78.

BORZONE, LUCIANO, born in Genoa in 1590, died there in 1645. Genoese school; pupil of his uncle Filippo Bertolotto and of Cesare Corte. Painted some historical pictures, but excelled in portraits. Killed by a fall from a scaffolding in l'Annunziata, Genoa, where he was occupied in painting a Nativity. His three sons, Gio. Battista (died 1657), Carlo (died 1657), and Francesco Maria (born 1626, died 1679), were all painters. Francesco M. went to France at invitation of Louis XIV. and painted frescos in the Louvre and at Vincennes. Returned to Genoa the year of his death.—Lanzi, iii. 271; Ch. Blanc, École génoise; Soprani, 179.

BOSBOOM, JAN, born at The Hague, Feb. 18, 1817. Architecture painter; pupil of Van Bree; Knight of the Order of the Lion, of the Crown of Oak, and of Leopold; medals in Paris (1855) and Philadelphia (1876). Works: Franciscan Monks singing Te Deum (1855); Holy Communion in Protestant Church; Hall of the Consistory at Nymwegen; Interior of Church at Alkmaar; Interior of Rotterdam Cathedral; Protestant Church at Amsterdam, Munich Gallery; Tomb of Engelbert II., Le Buffet d'Orgues (1873).

BOSCH, ERNST, born at Crefeld, Germany, in 1834. Genre painter; pupil in Wesel, of Schex, then in 1851–56 at the Düsseldorf Academy, under Sohn, Hildebrandt, and Schadow. Works: The Smuggler (1854), Ferry in the Ice, Flying Dutchman, Defence of Log-House against Indians, Soldier's Serenade, Gipsy Gang, Faithful Watchman, Grandfather and Grandson, The Sick Cow, Rogues' School, Autumn Evening (1867), Far-Sighted and Near-

Sighted, Sleeping Savoyard Boy, Tinker, Old Shepherd (1873), The Poachers, Red Riding-Hood, Cinderella, the Favourites, Old Shepherd and Granddaughter, Idyl.—Müller, 67.

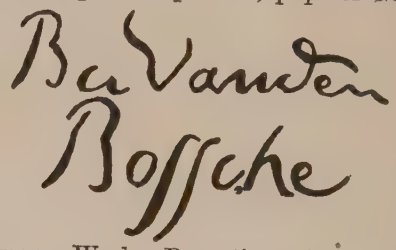
BOSCH (Bos), HIERONYMUS (Hieronymus van Aeken), born at Bois-le-Duc, between 1460 and 1464, died there in 1516. Flemish school; history and genre painter; treated scriptural subjects in a fantastic and grotesque spirit; great brilliancy of colour and delicacy of execution. His fame spread rapidly over the Netherlands, Italy, and Spain. Works: Adoration of Magi, Temptation of St. Anthony (3), Fall of Angels, Creation (?), Moral Fantasy, Madrid Museum; Christ crowned with Thorns, Valencia Museum; Temptation of St. Anthony, Antwerp Museum; Fall of Angels, Brussels Museum; Temptation of St. Anthony (2, ?), Museum, Vienna; Last Judgment, Academy, ib.; Holy Family, Naples Museum.—Allgem. d. Biog. iii. 184; Biog. nat. de Bel-

gique, i. 149; Meyer, Künst. Lex., i. 90; Michiels, iv. 204; Rooses (Reber), 75; W. & W., ii. 528.

BOSER, FRIEDRICH, born at Halbau, Silesia, in 1811, died in Düsseldorf, Jan. 28, 1881. Genre and portrait painter; pupil in 1831–34 of Dresden, then, till 1836, of the Berlin Academy, and, till 1841, of the Düsseldorf Academy. Works: Egmont and Clara, Faust and Gretchen, Present to the Bride, Brother Sleeps, Wendish Girls at Church, Little Flower-Girl, Girl Knitting, The Widow, Poor's Box, The Redeemer (1870); Shooting at the Shawfowl, Looking at the Pictures, Mr. Böcker, New York.—Kunst-Chronik, xvi. 343; Meyer, Conv. Lex. (1874), iii. 550; Wolfgang Müller, Düsseldorf K., 291.

BOSSCHAERT (Bossaert), THOMAS WILLEBRORD, called Willeborts, born at Bergen-op-Zoom, in 1613, died in Antwerp, Jan. 23, 1654. Flemish school; history and portrait painter; pupil in Antwerp of Gerard Zegers, but became afterwards a successful imitator of Van Dyck, to whom some of his works are attributed; master of Antwerp guild in 1636, dean in 1650–51; director of Academy at Antwerp, 1649. Works: The Angels announcing to Abraham the Birth of Isaac, Brussels Museum; St. Sebastian and the Angel, Munich Gallery; Marriage of St. Catherine, Berlin Museum (?); Mary and St. Francis, Nuremberg Museum; Elijah in the Desert, Vienna Museum.—Biog. nat. de Belgique, ii. 750; Kramm, i. 134, vi. 1865; Michiels, ix. 71; Rooses (Reber), 328.

BOSSCHE, BALTHASAR VAN DEN, born at Antwerp, baptised Jan. 6, 1681, died there, Sept. 8, 1715. Flemish school; genre and portrait painter; pupil of Gerard



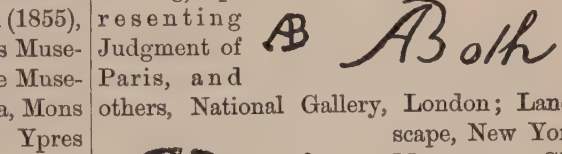
Thomas. Work: Reception of Burgomaster in the Guild of Cross-Bowmen (1711), Antwerp Museum.—Cat. du Musée d'Anvers (1874), 426.

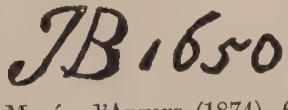
BOSSHARDT, KASPAR, born at Pfäffikon, Switzerland, in 1823. History painter; pupil of Düsseldorf Academy under Schadow and Schirmer; paints chiefly subjects from local history. Studio in Munich. Works: Halwyl of Bern before Battle of Murten (1868), Basle Museum; Death of Sickingen, Wengi of Solothurn placing himself before a Cannon, Confederate Woman in Suabian War, The Favourite, Politicians in the Monastery (1879).—Kunst-Chronik, iii. 66; Müller, 68.

BOSSUET, FRANÇOIS, born at Ypres, East Flanders, Aug. 20, 1800. Architecture painter; pupil of Brussels Academy; travelled in the Netherlands, Germany, France,

Spain, and North Africa. Professor at Brussels Academy. Member of Rotterdam and Philadelphia Academies. Officer of Order of Leopold; Portuguese Order of Isabella the Catholic. Works: Seville Cathedral (1855), St. Amand Abbey at Rouen, Brussels Museum; Ruins of Moorish Bridge, Liège Museum; Gate of Justice at the Alhambra, Mons Museum; Market Halls at Ypres, Ypres Museum; Lions' Court of the Alhambra, Court of Honour of the Alcazar at Seville, Stuttgart Gallery; Andalusian Landscape (1847), Giralda Procession at Seville (1853), National Gallery, Berlin; Roman Aqueduct at Seville, Philadelphia Museum. — Larousse, ii. 1027.

BOTH, JAN, called the Italian, born at Utrecht, in 1610, died there after 1650. Dutch school. Jan and his brother Andries having learned the elements of painting from their father, Dirck, glass painter, were apprenticed by him to Abraham Bloemart. The brothers travelled in France and Italy. At Rome, Jan imitated the style of Claude Lorrain and painted some excellent landscapes, in which Andries, who followed the manner of Van Laar, introduced figures and animals. It is said that Jan, after his brother was drowned at Venice, returned to Utrecht and died of grief soon after. But doubt is thrown upon this story by the signature of Jan, when dean of the guild in 1649; he had returned to Utrecht in 1644. Works: Eight landscapes, Madrid Museum; two, Louvre; do., Hague Museum; four, National Museum, Amsterdam; two, Rotterdam Museum; one, Antwerp Museum; do., Brussels Museum; do., Brunswick Museum; five, Dresden Museum; one (1650), Berlin Museum; do., Munich Gallery; two, Copenhagen Gallery; Baptism of the Eunuch, Buckingham Palace, London; Landscape with Muleteers; do. with figures (by Poelenburg) representing Judgment of Paris, and others, National Gallery, London; Landscape, New York Museum. — Ch. Blanc, École hollandaise; Cat. du Musée d'Anvers (1874), 62; Havard, A. & A., iv.171; Riegel, Beiträge, ii. 366.



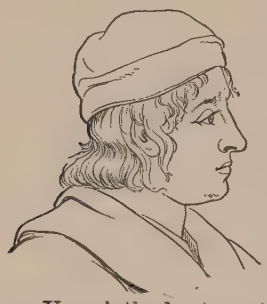


BOTTALLA, GIOVANNI MARIA, called Raffaellino, born at Savona, in 1613, died in Milan, in 1644. Genoese school; patronized by Cardinal Giulio Sacchetti, who placed him at Rome in the studio of Pietro da Cortona. Sacchetti called him Raffaellino from his happy imitation of Raphael; but his style is rather that of Pietro, who is said to have dismissed him and Francesco Romanelli, for endeavouring to supplant him. Afterwards painted in Naples and in Genoa. His Meeting of Jacob and Esau is in the Capitol Gallery, Rome.—Lanzi, iii. 276; Ch. Blanc, École génoise; Soprani, 161.

BÖTTCHER, CHRISTIAN (EDUARD), born at Imgenbroich, Rhine province, Dec. 9, 1818. Genre and landscape painter; pupil of Düsseldorf Academy under Hildebrandt and Schadow. Since 1872 professor in Academy. Works: Release of Prisoner (1848); Schoolmaster and Village Youths (1852); Rhenish Village Youths (1856); Evening on the Rhine (1860); Rhenish Harvest (1861); Summer-Night on the Rhine (1872), Cologne Museum; Evening in Black Forest (1863), Leipsic Museum; Starting for the Vintage (1867); Hay-Harvest on the Lahn, Villa on the Rhine, Market-Well in Rhenish City (1870); Return from the Fields (1872); Sunday on the Rhine (1875). — Wolfg. Müller, 69; Düsseldorf K., 257; Wiegmann, 326.

BOTTICELLI, ALESSANDRO (Sandro), born in Florence, in 1446, died there,

May 17, 1510. Florentine school; real name Alessandro di Mariano Filipepi, but took name of Botticelli from his master, a goldsmith, to whom he was apprenticed. Studied painting with Fra Filippo Lippi, at whose death (1469) he was, says Vasari, the best master in Florence. He is the only contemporary whom Leonardo da Vinci mentions by name in his treatise on painting. The grace, sympathetic feeling, and imaginative quality of Sandro's work give it a greater hold upon the mind than that of many painters who surpassed him in technical knowledge and in feeling for beauty. Student and illustrator of Dante, a reader of Boccaccio, with a taste for classical mythology, and of a serious turn of mind which brought him under the influence of Savonarola, in the latter part of his life, this painter poet worked with genuine freshness of feeling. His art is always refined and elevated, though not altogether free from a naïve mannerism whose quaintness gives it a peculiar charm. As an example of his Lippesque manner see the Madonna with Angels, Uffizi, painted about 1480, to which year belongs the fresco of St. Jerome, Ognissanti, Florence. The Adoration of the Magi, and the Fortitude, Uffizi, show the influence of Pollajuolo, who painted the series of Virtues to which the latter belongs, an influence which is also perceptible in the *Calumny* of Apelles, and the Birth of *Venus*, Uffizi. The Allegory of Spring, Florence Academy, illustrates the poetic side of Botticelli's art. Before 1484 he was called to Rome by Sixtus IV., and painted the frescos of the destruction of Korah, Dathan, and Abiram; Moses smiting the Egyptian at the Well; and the Temptation of Christ, Sistine Chapel. Other works are four small pictures attributed to Mantegna, Palazzo Adorno, Genoa; Triumph of Chastity, Turin Gallery; Judith, Holofernes found by his Soldiers, Adoration of *Magi*, Uffizi, Florence; Coronation of the Virgin, S. Jacopo di Ripoli, Florence; Coronation of the *Virgin*, Florence Academy (1481–84); Madonnas, Pitti and Corsini Galleries, Florence, National Gallery, London, and Louvre, Paris; Portraits, the Bella *Simonetta*, Pitti, portrait of a man, attributed to Masaccio, Palazzo Corsini, Florence, and of Lucrezia Tornabuoni, Berlin; Pietà, Munich; Nude Venus, Berlin; Nativity, Mars and Venus, Venus Reclining, Assumption, National Gallery, London; Adoration of the Magi, Hermitage, St. Petersburg. Whether Botticelli engraved any of the so-called playing cards which he designed is uncertain, but probably they, as well as his illustrations to the edition of Dante with Landini's Commentary (1481), were engraved by Baldini.—Vasari, ed. Mil., iii. 309; C. & C., Italy, ii. 413; Pater, Studies in the History of the Renaissance, 38; Burckhardt, 544; Dohme, 2i; Lübke, Gesch. ital. Mal., i. 350.

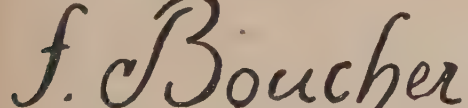


Botticelli

BOUCHER, FRANÇOIS, born in Paris, Sept. 29, 1703, died there, May 30, 1770. French school; history and genre painter, mostly self-taught; attended three months the school of Le Moine, then employed in drawing for engravers from his own compositions or Wattelet's. In 1723 he obtained the first prize at the Academy and later went to Rome with Carle van Loo. Returning to Paris in 1731, was received into the Academy in 1734, became professor in 1737, director in 1765, and after the death of Carle van Loo was appointed first painter to the

BOTTICELLI
Coronation of the Virgin

king. He painted many mythological and religious subjects, landscapes, animals, theatrical decorations, wall and ceiling decorations, besides making about 10,000 drawings. Works: Venus demanding Arms of Vulcan (1732), Rinaldo and Armida (1734), Diana leaving the Bath (1742), Vulcan giving Arms to Venus (1757), Vertumnus and Pomona (1763), Cephalus and Aurora (1768), Jupiter and Callisto, Rape of Europa, Venus asking Vulcan for Arms, Neptune and Amymone, Amynthus freeing Sylvia, The Goal and four landscapes, Louvre; Reunion of the Arts, Angers Museum; Aurora and Cephalus, Nancy Museum; Painting, Silenus Drunk, Lille Museum; Mercury entrusting the Infant Bacchus to the Nymphs of Mt. Nisa, Caen Museum; Amorous Gardener, Education of a Dog, Nîmes Museum; Cupids and Flowers, Nude Women Reclining, Toulon Museum; Shepherd and Shepherdess, Bordeaux Museum; Pan and Syrinx, National Gallery, London; Venus and Adonis, Barker Collection; Young Mother Resting, Duc d'Aumale; Leda, Douglas Collection; Portrait of Mme. de Pompadour, M. Henri Didier; do., National Gallery, Edinburgh; Madonna, M. Hollond; three mythological subjects, Stevens Collection; Woman Reclining, several mythological subjects, Narvaez Collection; Woman with Straw Hat, Chevalier Collection, Paris; Sunrise, Sunset, Lord Hertford; The Kiss, Egmont-Massé Collection; Toilet of Venus (1746), The Toilet (1746), Are they thinking of Grapes? (1747), Leda and Swan, Venus and Graces Bathing, Triumph of Galatea or Birth of Venus (1740), Stockholm Museum; Venus and Cupid, Berlin Museum; Peace and



War, Boston Museum of Fine Arts; Rescue of Arion, New York Museum; Voluptuary, Winter Scene, Historical Society, New York.—Villot, Cat. Louvre; Dohme, 3; Goncourt, i. 177, ii. 516; Mantz, Fr. Boucher (Paris, 1880); Ch. Blanc, École française; Houssaye Gal., iii. 129; Portfolio (1872), 34; Gaz. des B. Arts (1874), x. 496.

BOUCHOT, FRANÇOIS, born in Paris, Nov. 29, 1800, died there, Feb. 7, 1842. French school; history painter, pupil of Regnault and Lethière; won the grand prix de Rome in 1824; and then studied for seven years in Rome and Naples, during which period he sent several noteworthy compositions to Paris. Works: Battle of Zürich in 1799, Versailles Museum; Funeral of Gen. Marceau, Mairie, Chartres; Intoxication of Silenus, Lille Museum; Magdalen under the Cross, Madeleine Church, Paris; Portraits of Gen. Jaubert, of Lablache, of Grisi, etc.—Ch. Blanc, École française.

BOUDEWYNS (Bauduins), ADRIAEN FRANS, baptised in Brussels, Oct. 3, 1644, died there about 1700. Flemish school; landscape painter, pupil of Ignatius van der Stock; admitted to guild, Brussels, in 1665. About 1670 he went to France; in 1677, had returned to Brussels. Painted many small landscapes with figures and animals by Pieter Bout. Works: Landscapes (9), Madrid Museum; Fish Market at Antwerp, Louvre, Paris; Village Market (1686), Antwerp Museum; Landscape with Figures and Cattle, Rotterdam Museum; Fish Market, Fruit Market, Stockholm Museum; Southern Strand View, Brunswick Museum; Convent Gate with Beggars, nine others, Dresden Gallery; Landscapes (2), Museum, Vienna; do. (8), Liechtenstein Gallery, ib.; do. (3), Uffizi, Florence; others in Stuttgart, Dessau, and Wörlitz Galleries.—Biog. nat. de Belgique, ii. 788; Cat. du Musée d'Anvers (1874), 63; Jal, 127; Journal des B. Arts (1869), 35; Meyer, Künst. Lex., iii. 139; Michiels, ix. 335.

BOUDIN, EUGÈNE, born at Honfleur (Calvados); contemporary. Marine painter. Medals: 3d class, 1881; 2d class, 1883. Works: Fishing (1880); The Meuse at Rotterdam (1881); On the Meuse (1882); L'Entrée, La Sortie (1883); Low Tide, High Tide (1884);

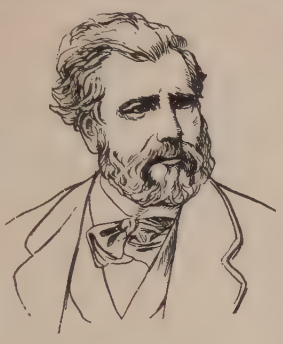
Getting under Sail, The Meuse before Dordrecht (1885).

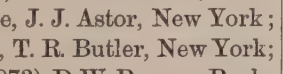
BOUGH, SAMUEL, born at Carlisle, Scotland, in 1822, died in Edinburgh, Nov. 1878. Landscape painter, self-taught; removed to Edinburgh in 1855; A.R.S.A. in 1857, R.S.A. in 1875. Works: Shipbuilding on the Clyde; Kirkwall; London from Shooter's Hill; St. Monaw's; Winton Castle; Ben Nevis.

BOUGHTON, GEORGE HENRY, born near Norwich, England, in 1834. Genre painter; taken when three years old to America by his parents, who settled in Albany, N. Y. Self-taught; in 1853 made a sketching tour through the English Lake country, Scotland, and Ireland. In 1858 he removed from Albany to New York, two years later went to Paris, and in 1861 fixed his residence in London, where he has since remained. His Passing into the Shade, exhibited at British Institution, and his Through the Fields and Hop-Pickers Returning, Royal Academy, 1863, attracted considerable attention. Elected N.A. in 1871 and A.R.A. in 1879. His works are popular, and many of them have been engraved. Works: Last of the *Mayflower*, Breton Pastoral (1868); Age of Gallantry (1870); Colder than Snow, Chapter from Pamela (1871); Heir Presumptive (1873); Canterbury Pilgrims (1874); Grey Days, Bearers of the Burden (1875); Homeward, Snow in Spring (1877); Priscilla, Widow's Acre, Resting-Place (1879); Evangeline, Omnia Vincit Amor (1880); Rose Standish, Dutch Seaside Resort, Island of Murken—Zuyder Zee (1881); Burgomaster's Daughter, Weeders of the Pavement, Autumnal Ramble by the Spey (1882); Peace-maker, Sacred Mistletoe (1883); Milton visited by Andrew Marvell, On the Spey, Salmon-Fishing (1885). Works in United States: Dismal Swamp, August Belmont, New York; Idyl, Samuel Hawk Collection, New York; Pride and Humility, Break, Break, Break, Peasant Interior—Brittany, J. H. Warren, Hoosac Falls, N. Y.; Widow's Garden, Th. B. Clark, New York; Gipsy Children, R. G. Dun, New York; Indian Summer, R. C. Taft, Providence; Girl's Head, J. A. Brown, Providence; Duel from "Twelfth Night," J. Carey Coale, Baltimore; Winter, C. H. Wolff, Philadelphia; March of Miles Standish (1869), Going to Seek his Fortune, G. Whitney, ib.; Puritan Soldier, J. G. Fell, ib.; Skipper's Watch, W. B. Bement, ib.; Fisher Girl, H. G. Marquand, New York; Flower Girl, J. P. Morgan, New York; Spring—Return of the Swallows, Autumn—Departure of the Swallows, Winter—Dead Swallows, M. K. Jessup, New York; *Puritans* going to Church (1867), Winter Scene near Albany, Normandy Girl, Mrs. R. L. Stuart, New York; Queen Mary, Wife of the Conqueror, Going to Church, C. P. Huntington, New York; Rosamond's Poisoner, F. Harper, New York; Enoch Arden and Annie Lee, End of Maying, Leaving Home, Down by the River, The Waif, Puritan Maiden going to Church, Edict of William the Testy (original study), C. S. Smith, New York; Return of the *Mayflower*, F. Rogers, Philadelphia; *Waning* Honeymoon, Venus and Adonis, W. T. Walters, Baltimore; Comin' through the Rye, L. Tuckerman, New York; *Edict* of William the Testy (1877), Corcoran Gallery, Washington.—Art Journal (1873), 41; Meynell, 21; Portfolio (1871), 67.

BOUGUEREAU, (WILLIAM) ADOLPHE, born at La Rochelle, Nov. 30, 1825. French school; history and genre painter; pupil of Picot, and from 1843 of École des Beaux Arts. Won the grand prix de Rome in 1850, and while a pensioner in that city sent several pictures to Paris which were much admired. On his return to Paris he was entrusted with important decorative works in public buildings, and in 1866 painted Apollo

and the Muses in the foyer of the theatre at Bordeaux. Medals: 2d class, 1855; 1st class, 1857; 3d class, 1867; of honour, 1878, 1885; L. of Honour, 1859; Officer, 1876; Member of Institute, 1876. Works: *Martyr's* Triumph (1854), *Philomela* and Procne (1861), *Madonna* of Consolation (1874), Birth of *Venus* (1879), Luxembourg Museum; Venus caressing Love (1859); Faun and Bacchante, First Quarrel and Peace (1861); Poor Family, Shepherdess, Spanish Beauty, Bacchante (1863), Bordeaux Museum; Mower, Harvest Time (1872); Bather, Flora and Zephyrus (1875); Madonna and St. John (1875), Mr. Boucicault; Pietà (1876), Prince Demidoff; Triumph of Martyrdom, Triumph of Venus, First Caresses, Covetousness, Child with Bird, Spinning Maiden, Neighbour's Love, Mowing Woman, Betrothal of St. Ann, Nymphs (1879); Aurora, Madonna with Angels (1881); Night (1883); Youth of *Bacchus* (1884); Adoration of Magi, Adoration of Shepherds, diptych for St. Vincent de Paul, Paris (1885). Among his works owned in United States are: Mother's Treasure, Miss C. L. Wolfe, New York; Mother and Child, Twins, A. Belmont, New York; Hesitating between Love and Riches, James H. Stebbins, New York; Virgin and Angels, G. I. Seney, Brooklyn; Far from Home, Robert Hoe, New York; Little Rogue, M. Graham, New York; Prayer, W. Rockefeller, New York; La Tricoteuse, J. J. Astor, New York; Maternal Solicitude, T. R. Butler, New York; Little Marauders (1873), D. W. Powers, Rochester; *Nymphs* and Satyr (1873), Hoffman House, New York; Beggar-Girl, J. A. Brown, Providence; Meditation, Bad Scholar, W. Mason, Taunton, Mass.; *Homer* and his Guide (1874), Mrs. A. T. Stewart, New York; Holy Family, T. Wigglesworth, Boston; Tambourine Girl, H. P. Kidder, Boston; La Rosière, J. Carey Coale, Baltimore; Oranges, D. T. Buzby, Baltimore; Italian Mother and Children, Hurlbut Collection, Cleveland; Little Reader, H. V. Newcombe, New York; Guardian Angel, Young Bohemians, H. L. Dousman, St. Louis; Elder Sister, J. J. O'Fallon, St. Louis; Purloining the Grapes, L. Stanford, San Francisco; Pensive, I. M. Scott, San Francisco; Two Portraits, A. E. Head, San Francisco; Persuasion of Marguérite, Mrs. D. D. Colton, San Francisco; Little Marauders, E. B. Warren, Philadelphia; Pastorale, Mrs. T. A. Scott, Philadelphia; Nymphs Bathing, Alsatian Peasant, C. H. Clark, Philadelphia; Picking Cherries, W. B. Bement, Philadelphia; Tambourine Girl (1873), Frank Work, New York; *Charity* (1874), F. W. Drexel, New York; Violet, A. J. Drexel, Philadelphia; Happy Wife, Bohemian Girl, Elder Sister, E. D. Morgan Collection, New York; Agnus Dei, M. K. Jessup, New York; Harvest, Alex. Brown, Philadelphia; Twins, John T. Martin, Brooklyn; Secret, Mother's Prayer, Mrs. R. L. Stuart, New York; Listening to Sea-Shell, D. O. Mills, New York; Shepherdess, Boy and Flageolet, C. P. Huntington, New York; Spring, Fletcher Harper, New York; Young Scholar, Charles Stewart Smith, New York; Italian Boy, Going to the Bath, W. H. Vanderbilt, New York; The Departure, A. E. Borie Collection, Philadelphia; Bunch of Grapes, R. L. Cutting, New York; *Charity*, Young Reader, Samuel Hawk Collection, New York; *Alma* Parens (1883), G. R. Blanchard, New York; Flagellation, W. T. Walters, Baltimore; Early Morning, L. Tuckerman, New York.—Claretie, Peintres, etc. (1874), 49; Larousse; Hamerton, French Painters; Meyer, Gesch., 400; Müller, 70; Perrier, Études, 134; Portfolio (1875), 42.

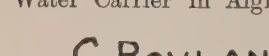




BOUILLON CLAUDE. See *Sheba*.

BOULANGER, GUSTAVE (RODOLPHE CLARENCE), born in Paris, April 25, 1824.

History painter, pupil of Jollivet and of Delaroche; won the prix de Rome in 1849; returned from Italy in 1856; has travelled in Africa. Medals: 2d class, 1857, 1859, 1863, and 1878; L. of Honour, 1865; Member of Institute, 1882. Works: Ulysses recognized by Eurycleia (1849); Cæsar at the Rubicon; The Choassa, House of the Tragic Poet in Pompeii, Maestro Palestrina (1857); Arabian Herdsmen, Lucretia, Lesbia (1859); Hercules at Feet of Omphale, Copy of the Flute Player and the Wife of Diomed (Prince Napoleon); An Arab (1861); Cæsar at the Head of the Tenth Legion, Kabyles, The Defeat (1863); Horsemen of the Sahara (1864); Djeïd and Rahia, Portrait of Hamdy-Bey (1865); Catharine I. with Mehemet Baltadji, Woman selling Crowns in Pompeii (1866); The Mamillare (1867); El Hiasseub, Arabian Story-Teller, Street of the Tombs in Pompeii (1869); 'Tis an Emir, The Chaouches of the Hakem, Souvenir of Old Blidah (1870); Waiting for their Lord and Master (1872); The Search of the Aïd Srir at Biskra (1873); *Appian* Way in Time of Augustus (1874); The *Gyneceum* (1875); Summer Bath at Pompeii, Roman Comedians rehearsing their parts (1876); St. Sebastian and the Emperor (1877); Repast in House of Lucullus (1878); Slave with a Fan (1882); Source of the Tiber (1883); Captive, Woman of the Ouleid-Nahir (1884); Jewish Water Carrier in Algiers, Mother of the



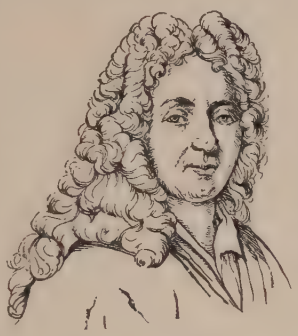
Gracchi (1885); Turkish Justice, Samuel Hawk Collection, New York.—Larousse; Müller, 70.

BOULANGER, LOUIS, born at Vercelli, Piedmont, March 11, 1806, died at Dijon, March 5, 1867. Genre painter, pupil of Lethière and of Achille Devéria; one of the leading artists of the romantic school. Medals: 2d class, 1827; 1st class, 1835; L. of Honour, 1840; director of the School of Art in Dijon after 1860. He exhibited in most of the Salons from 1827 to 1866; has illustrated works of Victor Hugo and others. Works: Mazeppa (1827), Rouen Museum; Assassination of Louis of Orleans by the Duke of Burgundy (1833), Ministry of Public Works; Hymn of Judith (1833), Ministry of the Interior; Renard the Fox in the Gardens of Armida, Death and the Woodcutter, Spanish Mule-Drivers (1833); a series of brilliant water-colours representing scenes from Notre Dame de Paris, Beatrice Cenci, Lucretia Borgia, Othello, and King Lear (Salons of 1833 and 1834); Camacho's Wedding (1835); Triumph of *Petrarch* (1837); Three Women beloved by Poets (1840, Dante's Beatrice, Petrarch's Laura, Ariosto's Orsolina); Virgil's Shepherds, Women Bathing (1845); Hecuba's Grief (1858), Ministry of the Interior; Ugolino and his Sons (1858); King Lear and his Fool (1853); St. Jerome and the Roman Fugitives (1855); Gentlemen of the Sierra, Guitar-Player, Festival in the Castle of Lirias, Romeo buying the Poison (1857); Don Quixote and the Goatherd, Othello, Macbeth, The Message (1859); The Revery of Velléda, The Sunday Patrol (1861); Virgil's Georgics (1863); Holy Family (1865), bought by State; Fear Nothing, thou bearest Cæsar (1865); Concert in Picardy (1866).—Larousse; Kunst-Chronik, ii. 113; L'Art, i. 224; Portfolio (1875), 178.

BOULANGER, Mme. MARIE ELIZABETH (née Blavot), born in Paris in 1810. Genre painter; pupil in water-colour of C. Roqueplan, and in oil of Louis Boulanger, whom she married; after his death she married F. Cavé, director of the Beaux Arts. Medals: 3d class, 1836; 2d class, 1839. Works: Child crying over its Goat, Jean

Jacques and the Little Savoyards, The Poor Woman, Bernard de St. Pierre at the Village (all water-colours), Paul Veronese's Childhood, Battle of Ivry, The First Ennuis, Louis XIII., Convalescence, Kings, Triumph of Bacchus (1835–1849); Virgin in Tears, Rouen Museum; Children's Tournament (water-colour), triptych (belongs to State).

BOULLONGNE, BON, born in Paris in 1649, died there, May 16, 1717. French school; history painter; eldest son and pupil of Louis B.; studied in Rome five years under the pension of the king, became a member of the Academy in 1677, adjunct professor in 1684, and professor in 1692. He received the favour of Louis XIV., who employed him to paint the staircase at Versailles, under the direction of Le Brun. He also executed frescos in the Church of the Invalides, in St. Ambroise, and in the Trianon and the chapel at Versailles. Works: Annunciation, St. Benedict restoring a Child, Marriage of St. Catherine, Hercules fighting the Centaurs (1677), Juno and Flora, Venus and Loves, Louvre; Calling of Sons of Zebedee, Dublin Gallery.—Villot, Cat. Louvre.



BOULLONGNE, LOUIS, the elder, born in Paris in 1609, died there, June 13, 1674. French school; history painter, pupil of Blanchard; studied afterwards in Rome. On his return to Paris he executed several votive pictures for Notre Dame and decorative paintings for public buildings. In 1656 he was nominated professor at the Academy. His daughters, Geneviève (1645–1708) and Madeleine (1646–1710), were also painters and members of the Academy.

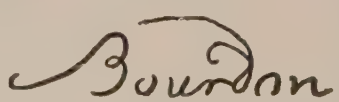
BOULLONGNE, LOUIS DE, the younger, born in Paris in 1654, died there, Nov. 20, 1733. French school; history painter; brother of Bon de B. Obtained the academical prize when eighteen, and went in 1675 to Rome, where he made copies, full-size, of Raphael's Vatican frescos for the Gobelin tapestry manufactory. In 1680, after visiting Lombardy and Venice, he returned to France, and executed many votive and decorative paintings for Notre Dame and other public buildings in Paris. In 1681 he became Academician, 1693 professor, 1717 rector, and 1722 director of the Academy; the same year he was decorated with the order of St. Michael, ennobled in 1724, and appointed painter to the king in 1725.—Ch. Blanc, École française.

BOUQUET, MICHEL, born at Lorient, (Morbihan), Oct. 17, 1807. Landscape and marine painter; pupil of Gudin. Famous as a painter on porcelain. Medals: 3d class, 1839; 2d class, 1847, 1848; L. of Honour, 1881. Works: Sunset; View on the Blavet (1839); Shoemaker's House in Valley of Chevreuse; Halt of Hunters at Fontainebleau; View near Palermo; Danube in Hungary (water-colour, 1847); Evening in Walachia; Landscape near the Chevreuse; Last Leaves of Autumn, Souvenir of Normandy (water-colour, 1848); Cow-Pond in Brittany (on porcelain, 1863); Spring and Autumn (porcelain, 1866); Old Mill by Moonlight (porcelain, 1877); View on the Seine (1879); Isle of Capri (1882).—Larousse.

BOURCE, HENRI (JACQUES), born in Antwerp in 1826. Genre painter; pupil of the Antwerp Academy, under Wappers; travelled in Holland, France, Italy, Germany, Norway, England, and Scotland. Medals: Hague (1857), Brussels and Rotterdam (1863), Amsterdam (1868 and 1876),

London (1872 and 1873), Vienna (1873). Order of Leopold (1869), Officer (1881); Studio in Antwerp. Works: Return from Vintage (1853); Marie Antoinette taken from the Temple, Summer Evening by the Sea (1863), Hague Museum; Empty Cradle (1867), Liége Museum; Sorrowful Tidings (1868), Brussels Museum; Ripe Cherries (1874), Ghent Museum; Day after Storm (1875); Return from Baptism.—Müller, 71.

BOURDON, SEBASTIEN, born at Montpellier, Feb. 2, 1616, died in Paris, May 8, 1671. French school; history painter; pupil of Barthélemy at Paris until his fifteenth year, when he went to Bordeaux, where he painted in fresco; and to Toulouse where, finding no employment, he enlisted. In 1634, having obtained his dismissal, he proceeded to Rome, made copies from the old masters for a dealer for three years, and then returned to Paris to escape the Inquisition. There during the next sixteen years he painted battle pieces, hunts, landscapes, and portraits, and the Crucifixion of St. Peter for Notre Dame, now in the Louvre. In 1648 he assisted in founding the Academy, and in 1652 went to Sweden, where he became court painter. Ten years later he returned to Paris, and in 1665 was appointed director of the Academy.



Works: Sacrifice of Noah, Solomon sacrificing to Idols, Adoration of Shepherds, Repose of Holy Family, Madonna with St. John, Christ and the Children, Descent from Cross, Decollation of St. Protais, Martyrdom of St. *Peter*, Julius Cæsar before Tomb of Alexander, Halt of Bohemians (2), Laban seeking his Idols, Presentation in the Temple, Portrait of Descartes, his own portrait, and others, Louvre; Group of Merchants, Hague Museum; Bacchanal, Liverpool Institute; Death of Dido, Hermitage, St. Petersburg; Return of the Ark from Captivity, National Gallery, London.—Ch. Blanc, École française.

BOURGEOIS, EUGÈNE (VICTOR), born in Paris; contemporary. Landscape painter. Medal, 3d class, 1885. Works: Corner of the Forest, Orchard of Flowers (1880); Les Graves at Villerville (1881); Little Bridge of Gravoteaux (1882); Pointe du Grand-Bec, Tuilerie de Maurevert (1883); Meadow in Environs of Villerville (1884); Le Val at Villerville, La Fontaine-Virginie at Pennedepie (1885).

BOURGEOIS, (LÉON PIERRE) URBAIN, born at Nevers, France; contemporary. History and portrait painter; pupil of Sebastin Cornu, H. Flandrin, and Cabanel. Medals: 3d class, 1877; 2d class, 1880. Works: St. Sebastian (1877); Justinian Emperor of the East (1878), Court of Cassation, Paris; Body of St. Vincent guarded from Birds of Prey by Angels (1879); Portrait of My Little Daughter (1881); Innocence (1883); Diana after the Chase (1884), M. J. Darcel.

BOURGEOIS, Sir PETER FRANCIS, born in London in 1756, died there, Jan. 8, 1811. Of Swiss descent; pupil of Loutherbourg; travelled in France, Holland, and Italy in 1776, and on his return attained reputation for his landscapes with cattle and figures. In 1791 he was appointed painter to the King of Poland and knighted; became an

A.R.A. in 1787, R.A. in 1793, and landscape painter to George III. in 1793. He left his fine collection of 350 paintings, bequeathed

to him by his friend Noel Desenfans, to Dulwich College, and £12,000 to build a gallery for them. Works: Landscapes, etc. (22), Dulwich Gallery. — Redgrave; Ch. Blanc, École anglaise; Richter, Dulwich Gal. Cat.; Sandby, i. 300.

BOURGET, LE, DEFENCE OF, Alphonse de *Neuville*, W. H. Vanderbilt, New York; canvas, H. 5 ft. × 8 ft. Episode of the Franco-German war of 1870–71. A handful of French—eight officers and twenty men—barricaded themselves in the village church, swearing to die together rather than surrender. "It was necessary," wrote Gen. Duroc, "to shoot them through the windows and to bring up cannon to force a capitulation." The dying Lieut. Grison is being carried out of the church by two of his men. Painted in 1878.—Art Treasures of Amer., iii. 103; Künst-Chronik, xv. 387.

BOURGUIGNON, LE. See *Courtois*.

BOUT, PEETER, baptized in Brussels, Dec. 5, 1658, died about 1700. Flemish school; executed with Boudewyns a number of pictures, which, like those of Velvet Brueghel, occupy a place midway between landscape and genre, and in which he painted the figures. Works: Palace (by Dupont) with figures, Ghent Museum; Figures in Winter Landscape by d'Arthois, Brussels Museum; Figures in Landscape by Boudewyns in Madrid, Antwerp, Rotterdam, Brunswick, Dresden, and Vienna Museums, Uffizi, Florence, and Louvre, Paris.—Biog. nat. de Belgique, ii. 873; Cat. du Musée d'Anvers (1874), 68; Michiels, ix. 342.

BOUTERWEK, FRIEDRICH AUGUST, born at Tarnowitz, Silesia, Feb. 9, 1806, died in Paris, Nov. 11, 1867. History painter; pupil of Berlin Academy under Kolbe, and in 1831 of Delaroche in Paris, where he settled after visiting Italy in 1834. He received 23 medals and many orders. His works are pleasing in arrangement, clear in colouring, and finished in execution. Works: Orestes (1833); Arabian Sentry, Romeo and Juliet (1836); Patriarchal Repast (1839); Isaac and Rebecca (1840); Neapolitan Scene, Episode from Wedding of Camacho; Jacob and Rachael (1844); Baptism of the Chamberlain (1848); Charlemagne in Argenteuil.—Allgem. d. Biogr., iii. 216; Revue artistique (1870); Rosenberg, Berl. Malersch., 186.

BOUTIBONNE, CHARLES ÉDOUARD, born at Buda-Pesth, Hungary, of French parents; contemporary. Genre painter; pupil of Winterhalter. Medal, 3d class, 1847. Works: Phryne (1868); Susannah (1881); Sirens (1883). Works in United States: Inquisitive Maid, T. R. Butler, New York; Skating, D. W. Powers, Rochester, N. Y.; Broken Heart, W. Mason, Taunton, Mass.; Readers, "Be quiet, Sir!" A. Adams, Watertown, Mass.; Skating, J. T. Martin, Brooklyn; What shall I say to Him? E. B. Warren, Philadelphia; Travelling in Switzerland, Mrs. R. L. Stuart, New York; On the Ice, F. Harper, New York.

BOUTIGNY, (PAUL) EMILE, born in Paris; contemporary. History painter, pupil of Cabanel. Medal, 3d class, 1884. Works: A Cantonment (1880); Episode of the Affair of Quiberon—June 26, 1795 (1881); Episode of Combat of Bapaume in 1870 (1882); Pousse-café (1883); Boule-de-Suif (1884); Attack on the Mill (1885).

BOUTS, DIERICK, born in Haarlem about 1410–20, died at Louvain, May 6, 1475. Flemish school. Called sometimes Dirk van Haarlem and Dierick de Louvain. Settled in Louvain after 1450. History painter of great merit, of the Van Eyck school, in which he is almost unequalled in glowing depth and transparent clearness of colouring; his delicacy of personification and tenderness of execution are only marred by the exaggerated stiffness and slimness of his figures. Best works: Martyrdom of St. Erasmus and *Last* Supper, St. Peter, Louvain. Two wings of this altarpiece, Shower of Manna and Abraham before Melchisedec, are in the Old Pinakothek at Munich, two others, Feast of the Passover and Feeding of Elijah, in Berlin Museum. Judas taking our Lord, Old Pinakothek, Munich; Martyrdom of St. Hippolitus, Bruges Cathedral; Funeral of a

Bishop, Eastlake Collection, London; Legend of Emperor Otto III., Last Supper, Brussels Museum; Coronation of the Virgin, Vienna Museum.—C. & C., Flemish Painters, 321; Ch. Blanc, École flamande; Dohme, 1i.; Biog. nat. de Belgique, ii. 877; Michiels, iii. 234; iv. 455; W. & W., ii. 40.

BOWLES, MISS, Sir Joshua *Reynolds*, Sir Richard Wallace, Bart., Hertford House, London; canvas. A young girl seated on the ground, caressing a spaniel; background, landscape, with lowering sky. Called also Miss Bowles and her Dog, Girl with Dog, and Juvenile Amusement. Painted in 1775 for 50 guineas; bought by Marquis of Hertford for 1,000 guineas. Engraved by W. Ward (1798), W. Fry, C. Turner, J. Grozer, S. Cousins.—Athen., March, 1875, 365.

BOXALL, Sir WILLIAM, born at Oxford, June 26, 1800, died in London, Dec. 6, 1879. Student of the Royal Academy in 1819; visited Italy in 1827 and 1833, and repeatedly after he became director of the National Gallery. When young he executed a few subject pictures, among them Jupiter and Latona (1823), Contention of Michael and Satan for the Body of Moses (1824), Milton's Reconciliation with his Wife (1829), and Lear and Cordelia (1831), but finally devoted himself to portraiture, among his sitters being Wordsworth, Landor, Lord Coleridge, Gibson, Copley Fielding (National Portrait Gallery), Allan Cunningham, the Prince Consort, and other eminent men. Became an A.R.A. in 1851 and R.A. in 1863; succeeded Sir Charles Eastlake as director of the National Gallery in 1865, retired on account of ill-health in 1874, and in 1871 was knighted.—Cat. Nat. Gal.; Athenæum, Dec. 13, 1879; Sandby, ii. 326.

BOYLE, FERDINAND T. L., born in the United States, contemporary. Genre painter. Is an associate of the National Academy. Studio in New York. Work: Gran'ther's Pet (1884).

BOZACCO or BOZZATO. See *Bazacco.*

BRACCHETONE, IL. See *Volterra.*

BRACHT, FELIX PROSPER EUGEN, born at Morges on Lake Geneva, June 3, 1842. Landscape painter; pupil of the Carlsruhe Art School, and from 1861 in Düsseldorf, under Gude; gave up painting in 1864 and was for ten years a cotton broker; returned in 1875 to Carlsruhe, and has since then exhibited some excellent pictures. Medal, Carlsruhe, 1877. Works: Idyl from Heath of Lüneburg; Giant's Grave on Lüneburg Heath; Stormy Evening on Rügen; Shepherd on the Heath; Sandy Road in the Heath; Landscape on Rügen(1879). Exhibited at Munich (1883), Moonlight Night in the Desert, On the Dead Sea.—Müller, 72.

BRACKETT, WALTER M., born at Unity, Me., in 1823. Self-taught; first painted portraits and ideal heads, later very successful in painting fish. President of the Boston Art Club many years. Studio in Boston. Works: After the Battle, Earl of Dufferin; A Series of pictures: Rise, Leap, Last Struggle, Landed, Sir Richard Potter, London; Trout Picture, Grisle (1881).

BRADAMANTE AND FIORDASPINA, *Guido* Reni, Uffizi, Florence; canvas. Bradamante, near a fountain, listens to Fiordaspina, who relates the sad adventure of Roger (Orlando Furioso, Canto I.). Procured in 1667 from the Casino Mediceo, near S. Marco, Florence.—Soc. Ed. et Paris, Pl. 117.

BRADFORD, WILLIAM, born at New Bedford, Mass., about 1830. Marine painter; self-taught, but influenced by Van Beest, whose studio at Fairhaven he shared for two years. Began by painting ships in the harbour at Lynn, Mass., and on the coasts of Labrador and Nova Scotia; afterwards made several Arctic expeditions with Dr. Hayes, the explorer, and others, to study icebergs and ice-floes, and from the sketches painted pictures which were exhibited in London and bought by the Queen, Baroness Burdett-Coutts, and the Marchioness of Lorne. Elected A.N.A. in 1874. Studio in New York. Works: Steamer Panther among Icebergs in Melville Bay under Light of Midnight Sun,

(Royal Academy, 1875), the Queen ; Fishing-Boats in the Bay of Fundy ; Shipwreck off Nantucket ; Light-house in St. John Harbour ; Fishing-Boats getting under Way ; July Afternoon off Round Hill Light, Fishing Craft among the Bergs (1882); Fishing Craft at Sunset—Coast of Labrador (1883); Quiet Afternoon in Straits of Belle Isle, Return of Labrador Fishing Boats (1884). —Art Journal (1873), 225.

BRAEKELEER, FERDINANDUS DE, born in Antwerp, Feb. 19, 1792, died there, May 16, 1883. History and genre painter ; pupil of the Antwerp Academy, and of M. I. van Brée ; obtained the great prize in 1819, and studied three years in Rome, where he painted historical subjects in the style of David ; after his return devoted himself to genre subjects, especially family scenes. He has educated many pupils who have attained fame. Order of Leopold ; Member of Antwerp Academy, and director of Antwerp Museum. Works : Healing of Tobias, Esau and Isaac, Citadel of Antwerp, Day after Surrender, Countess of Lalaing at Defence of Dornick, Happy Domestics, Golden Wedding (Brussels Museum), Domestic Quarrel, Matrimonial Peace, Jan Steen on the Ice, Love Declaration, St. Thomas' Day, Village School ; Defence of Antwerp in 1576 (1837), Death of Count Frédéric de Mérode, Antwerp Museum ; Defence of Antwerp against Duc d'Alençon in 1583 ; Quarrel after Dinner, The Husband's Toilet (1852), National Gal-

lery, Berlin ; Happy Family, Unhappy Family (1852), Corcoran Gallery, Washington.—Larousse, ii. 1186 ; Müller, 73.

BRAEKELEER, HENRI DE, born in Antwerp, contemporary. Genre painter ; son and pupil of Ferdinandus de B. Medals at Brussels (1872), Vienna (1873); honourable mention, Paris (1880) ; Order of Leopold. Studio in Antwerp. Works : Interior of Chapel in St. James' Church, Antwerp ; Interior of St. Hubert's Chapel in same church ; The Tailor ; Manufacturer of Matches.—Larousse.

BRAEMAR, Sir Edwin *Landseer*, C. F. H. Bolckow, Marton Hall, Middlesborough, England. Scene in Braemar, Highlands, Aberdeenshire, Scotland. A magnificent stag, with a group of does around him, stands in the mist on the brow of a hill, bellowing defiance to the hunter, or to other males of his own kind ; a rabbit appears in the grass. Royal Academy, 1857. Bought for £5000.

BRAITH, ANTON, born at Biberach, Würtemberg, in 1836. Animal painter ; pupil of Art School, Stuttgart, and from 1860 of Munich Academy. Gold medal, Munich, 1869. Works : Cows in the Woods (1865); Cows in Cabbage-Field (1868); Yoke of Oxen (1870), Kunsthalle, Hamburg ; Cattle returning Home (1871); Sheep Resting (1871); Flock of Sheep in the Woods (1872); Herd at the Brook (1873); Herd overtaken by Storm (1874); Flock of Sheep by a Dead Hare (1875); Goatherd on Mountain Lake (1879); Cattle, W. Mason, Taunton, Mass.; Cattle, E. D. Morgan, N. Y.—Müller, 73 ; Illustr. Zeitg. (1870), ii. 50 ; (1877), i. 201.

BRAKENBURGH, RICHARD, born in Haarlem, baptized May 22, 1650, died there, Dec. 28, 1702. Dutch school ; genre painter ; pupil of Hendrik Mommers ; joined the guild of Haarlem in 1687. Influence of Adrian van Ostade apparent in his pictures. Works : Tavern Interior (1692), Bordeaux Museum ; Children's Festival (1698), Brussels Museum ; Interior with Peasants drinking and smoking, Amsterdam Museum ; Sick-room, Rotterdam Museum ; Company in Peasant's Room (1689), Brunswick Museum ; two pictures (1698), Hanover Gallery ; Young Peasant with Bottle, Dresden Gallery ; Party of Jovial Peasants, Festival of the Beans (1690), Vienna Museum ; Two Artist's Studios, Windsor Castle, Eng-

land. — Ch. Blanc, École hollandaise; Kramm, i. 148; Van der Willigen, 89.

BRAMANTINO (Bramantino da Milano), born in Milan(?), died there about 1535. Lombard school; real name Bartolommeo Suardi; probably taught in local schools of Milan, afterward journeyman to Bramante. Among the earliest pictures assigned to him are Crucifixion, Municipio, Milan; Circumcision (dated 1491), Louvre; and Dead Christ, S. Sepolcro, Milan. He followed Bramante to Rome in the beginning of the 16th century, and was employed by Julius II. in the Camera dell' Eliodoro, but returned to Milan after the expulsion of the French from Lombardy, and painted there probably until near 1536, in which year his heirs are mentioned. All his later works show the influence of Leonardo da Vinci. Among his best are: Madonna and Angels, Brera, Milan; Head of St. John the Baptist, St. Jerome, Madonna and Saints, Ambrosiana, Milan; Flight into Egypt, Church of the Madonna del Sasso, Locarno; Pietà over portal of S. Sepolcro; St. Sebastian,

S. Sebastiano, Milan.—C. & C., N. Italy, ii. 14; Vasari, ed. Le Mon., iv. 17, viii. 14; Ch. Blanc, École milanaise; Burckhardt, 609; Lübke, Gesch. ital. Mal., i. 494.

BRAMER, LEONARD, born at Delft in 1596, died after 1667. Dutch school; history and allegory painter. Went to France and Italy in 1614, returned to Delft in 1625, and entered the guild of St. Luke in 1629. Fond of candlelight effects, in the manner of Honthorst, and of Oriental or Jewish costumes, like Lastman and Rembrandt, of whom he became an imitator in his later years. Works: Descent from the Cross, Rotterdam Museum; Christ among the Doctors, Simon in the Temple, Brunswick Gallery; Christ and the Scoffers, Solomon in the Temple, Queen of Sheba before Solomon, Dresden Gallery; Two Allegories, Vienna Museum; Resurrection of Lazarus, Turin Gallery; Hecuba's Grief,

Abraham visited by Angels, Madrid Museum.—Ch. Blanc, École hollandaise; Bode, Studien, 351; Riegel, Beiträge, ii. 217.

BRAMTOT, ALFRED HENRI, born in Paris; contemporary. History painter, pupil of Bouguereau. Won the grand prix de Rome in 1879. Medals: 3d class, 1879; 2d class, 1885. Works: Bashful Love (1879); Punishment of Ixion (1882); Compassion (1883); Departure of Tobias (1885).

BRAND, JOHANN CHRISTIAN, born in Vienna, Nov. 15, 1723, died there, June 12, 1795. German school; landscape painter; son and pupil of Christian Hilfgott (born in Frankfort on the Oder, in 1695, died in Vienna, about 1750). He was court painter and, from 1771, professor at the Vienna Academy, and was considered one of the best artists in his line. Works: Landscape with Ruin (1741), do. with Peasants and Herd (1746), Battle of Hochkirch (1766), four landscapes (1768, 1771), Vienna Museum; ten in Prague Gallery; others in galleries of Germany, France, England, and Russia. By his father are three Wood Landscapes in the Vienna Museum, ten others in the Prague Gallery.—Allgem. d. Biog. iii. 236; Wurzbach, ii. 110.

BRANDEL, PETER JOHANN, born in Prague in 1660, died at Kuttenberg, Bohemia, in 1739. German school; history painter, pupil of the court painter Schröter, whom he soon surpassed; studied then after great masters in the galleries of Prague. Works: Baptism of Christ, Prague

Cathedral; Christ and the Woman taken in Adultery, Museum, Vienna; Joseph receiving his Brothers in Egypt, Czernin Gallery, ib.; St. Jerome, Schönborn Gallery, ib.; Mary Magdalen, Mentz Cathedral.—Wurzbach, ii. 113.

BRANDELIUS, (BENGT JOHAN) GUSTAF, Swedish; born at Fredsberg, West-Gothland, Oct. 22, 1833. Animal painter, pupil of Stockholm Academy; studied then in 1852 at Upsala; painted in 1856, when lieutenant in the army, at Gothenberg, many excellent portraits, and studied from 1857 at the Düsseldorf Academy under d'Unker; then in Paris, where he copied in the Luxembourg and after Troyon. Since 1874, member of the Stockholm Academy. Works: Norman Horses; Soldier's Child at the Gate; Spring in the Woods (1868); First Riding Lesson; Besieged Favourite; The Future Hussar; Return from the Woods; Adventure on the Promenade (1875).—Müller, 74.

BRANDES, HEINRICH, born at Bortfeld, Brunswick, in 1803, died at Brunswick, Oct. 6, 1868. Landscape painter; pupil in Brunswick of Barthel, then in 1823–25 at the Munich Academy, under Cornelius; remained in Munich five years longer, making sketching trips into the Tyrolese Alps. In 1830–31 he visited Italy, especially Rome, and after his return settled in Brunswick, where, in 1835, he became professor at the Carolinum College and inspector of the Ducal Gallery. In 1845 he restored, with Neumann, the old paintings in the Brunswick Cathedral. Works: View near Marino; View near Rome; Subiaco; Inundation; View in Oker Valley; Landscape in the Hartz; several Mountain and Winter Landscapes; Views in Tyrol and in the Hartz Mountains; View near Salzburg, New Pinakothek, Munich.—Kunst-Chronik, iv. 21.

BRANDON, JACOB ÉMILE ÉDOUARD, born in Paris, July 3, 1831. Flemish school; genre and history painter, pupil of Picot, Montfort, and Corot. Medals, 1865, 1867. Works: Kiss of Moses' Mother (1867); Parisian Studio (1868); Exhibition of the Pentateuch, Talmud Lesson (1869); The Sabbath, Examination (1870); Improvisatore in the Campagna, Lille Museum.

BRANDT, ELIZABETH, portrait, *Rubens*, T. M. Whitehead, England; canvas, H. 4 ft. × 3 ft.; dated 1622. The artist's first wife, in black dress, with ruff and white cuffs, and gold brocade corset, seated in an arm-chair, with altar in background. Hamilton Palace sale (1882), £1837 10s.—Academy, xxi. 246, 456.

BRANDT, JOZEF, born at Szczebrzeszyn, Poland, Feb. 11, 1841. History and genre painter; pupil in Paris of the École Centrale, and in Munich of Franz Adam and Piloty. Studio in Munich. Medals: Munich, 1869; Vienna, 1873; Berlin, 1876.

Member of Berlin and Munich Academies; Order of Franz Josef; mention honourable, Paris. Works: Attack of Polish Cavalry (about 1865); Polish Peasants before an Inn (1870); Episode from Relief of Vienna (1870); Episode from Campaign in Jutland in 1658 (1870); Cossack Camp in 17th century (1872); Polish Fair (1872); Battle of Vienna in 1683 (1872); Polish Cavalry on Patrol, Rollicking Quartering (1873); Cossacks from Ukraine (1874), Königsberg Museum; Uhlans in a Village, Crossing the Carpathian Mountains, Camp Scene at the Fire, Cossacks on Outpost (1876), Tartar Battle (1878), National Gallery, Berlin; Wallachians fording a Stream, J. D. Lankenau, Philadelphia; Tartars in Flight, D. H. McAlpin, New York; Critical Moment (1884); Czabans caught in the Snow in the Ukraine (1885).—Müller, 74; N. illustr. Zeitg. (1879), ii. 539; (1880), ii. 714.

BRASCASSAT, JACQUES RAYMOND, born at Bordeaux, Aug. 30, 1805, died in

Paris, Feb. 27, 1867. French school; landscape and animal painter, pupil of Richard and of Hersent. Won the second grand prize for historic landscape in 1825, and went to Rome, where he resided six years. He was the first to revive the painting of animals, which had fallen into discredit. Medals: 2d class in 1827; 1st class in 1831 and 1837; L. of Honour, 1837. Member of Institute, 1846. Works: Meleager Hunting (1825); Mercury and Argus, Italian Views (1827); View of Cassano, Temple of Venus at Baiæ, Castel Rouge, Landscape with Animals, Study of a Dog (1831); Cow attacked by Wolves and defended by Bulls, Bulls Fighting, Nantes Museum; Animals Resting (1837); The Bull (1842); Landscape with Animals (1845), Louvre; Death of the Boar of Calydon, two landscapes with animals, Bordeaux Museum; A Pasture, Montpellier Museum; A Sorceress, Toulouse Museum; Study of Horse, B. Wall, Providence.—Larousse; Kunst-Chronik, ii. 202.

BRASEN, HANS OLE, born at Hillerd, Denmark, Jan. 16, 1849. Genre painter, pupil of Copenhagen Academy; visited North Italy in 1874, Tyrol and Paris in 1879. Works: Geese driven Home (1875); Washing Place at Srup (1875); On Way to Market, Scenes near Lago di Garda (1877); Hussars watering Horses, Mare with Colt (1879); Domestic Happiness (1880); Courting (1881).—Sigurd Müller, 47.

BRAUN, ADAM, born in Vienna in 1750, died there in 1827. German school; genre and portrait painter, pupil of Vienna Academy at the age of twelve; member in 1789. Highly esteemed as a restorer of old paintings. Works: Gentleman threading Needle for Lady (1785), Museum, Vienna; Lady resting on Sofa, Liechtenstein Gallery, ib.—Wurzbach, ii. 118.

BRAUN, AUGUSTIN, born in Cologne, about 1570, died there after 1627. German school; history and portrait painter. Works: Martyrdom of St. Febronia, Wallraf Museum; Seven Scenes from the Passion, St. George's Church, Seven Scenes from Life of St. Martin, St. Mary's Church, Cologne.—Allgem. d. Biog. iii. 264; Merlo, Nachrichten, 58.

BRAUN, LUDWIG, born at Schwäbisch Hall, Würtemberg, Sept. 23, 1836. Battle painter; brother of Reinhold B., pupil of Stuttgart Art School; studied then in Munich and Paris. Painted in Nuremberg a cycle from the family history of the Counts of Hunoldstein; visited in 1866 and 1870–71 the battle-fields of those years, and executed for the Grand Duke of Mecklenburg several pictures. Studio in Munich. Works: Series of water-colour scenes from war in Schleswig-Holstein, Tournament at Nuremberg in 1496, Scenes from Campaign of 1866, Suabian Kirmess (1869), Episode from Battle of Wörth, Capitulation of Sedan, Entry of the Mecklenburgers into Orléans, The Germans at Versailles, Entry into Paris, Panorama of Battle of Sedan (1880).—Müller, 74; Illustr. Zeitg. (1870), i. 343.

BRAUN, REINHOLD, born at Hall, Würtemberg, April 25, 1821, died in Munich, Jan. 22, 1884. Military genre painter; pupil of Stuttgart Art School from 1836, then of Munich Academy in 1843–50; took part in the campaign of 1849 in Baden, at the headquarters of the Prince of Prussia. Works: Pasture and Market Scenes, Rural Festivals, Horses, Manœuvre Scenes, Suabian Costumes, etc.—Müller, 75.

BRAUSEWETTER, OTTO, born at Saalfeld, Prussia, in 1835. History and genre painter; pupil of Königsberg Academy; travelled in Germany, North Italy, and Russia. Works: Richard III. (1860), Dantzic Museum; Charon's Bark (1867); Ladies at a Sculptor's (1868), Königsberg Museum; Marauders, Bluebeard (1871); After a Long Separation (1872); Autumn Morning (1874); Gustavus Adolphus before Battle of Lützen (1876); Lansquenets Travelling (1877); Home Again (1878).—Müller, 75.

BRAUWER. See *Brouwer*.

BRAY, JAN DE, born at Haarlem, died there, buried Dec. 4, 1697. Dutch school;

history and portrait painter; showed influence of Frans Hals, and later of Rembrandt. Works: Four portraits in a Group of Syndics of St. Luke's Guild (1675), National Gallery, Amsterdam; Initiation of Orphans (1663), Regents of Orphanage (1663, 1664), Regents of Leper-house (2, 1667), Christ blessing the Children, Seleucus (1676), Glorification of Frederic Henry (1681), Vulcan (1683), Dutch Family, Haarlem Museum; David with the Harp (1674), Brunswick Museum; David with Head of Goliath, Copenhagen Gallery; Portrait of Himself and Family, Hampton Court Palace.—Bode, Studien, 109; Riegel, Beiträge, ii. 305; Van der Willigen, 96.

BRAZACCO. See *Bazacco.*

BRAZEN SERPENT, *Michelangelo,* Sistine Chapel, Rome; fresco in corner soffit of ceiling. Illustration of Numbers xxi. 6–8.

By *Rubens,* National Gallery, London; canvas, H. 6 ft. 2 in. × 8 ft. 9 in. Moses and Aaron standing to right, the latter pointing to an elevated serpent, towards which many of the Israelites, suffering from the stings of venomous reptiles, are turning for relief. Engraved by Bolswert and Galle. Formerly in Palazzo Marano, Italy; Collection of A. Wilson (1807), £1200; Collection of Wm. Champion (1810), £1000; belonged to T. B. Owen, who sold it to National Gallery (1837) for £3000. Duplicates, partly by pupils, in Madrid Museum and Potsdam Gallery. Sketch in black and white, Louvre.—Smith, ii. 216; Cat. Nat. Gal.

BREA, LODOVICO, born at Nice about 1450 (?), died after 1513. Neapolitan school. Works, chiefly in churches in Genoa, signed and dated from 1483 to 1513. An Annunciation, etc., attributed to Justus of Ghent, in three compartments, in the Louvre, may be by him. Brea shows Flemish influences, and was perhaps taught by Corrado d'Alemania, or by Justus of Ghent, who painted at Genoa at 1451. Soprani mentions an Ascension of Christ in S.M. della Consolazione at Genoa, painted for Petrus de' Fazi in 1483.—C. & C., Flemish Painters, 176; Ch. Blanc, École génoise; Lanzi, iii. 235; Soprani, 12.

BREDA, CARL FREDRIK VON, born in Stockholm in 1759, died in 1818. Portrait painter, pupil in London of Reynolds. Became painter to the Swedish court and was called the Van Dyck of Sweden. His son, Johan Fredrik (born in London in 1788, died in Stockholm in 1835), was also a painter.

BREDA, SURRENDER OF. See *Lanzas.*

BREDAEL (Breda), JAN FRANS VAN, born in Antwerp, March 19, 1683, died there, Feb. 19, 1750. Landscape painter; grandson of Peeter van B., son and pupil of Alexander van B., landscape and genre painter (died 1720). He copied successfully paintings of Jan Brueghel and Philip Wouverman, and later executed original pictures in their style. Entered guild of St. Luke at Antwerp in 1680; master, 1689. Went to London with Rysbraek, the sculptor, and after his return (1725) became director of the Academy of Antwerp. Works: Military Camp, Louvre; Horse-Shoeing, Falcon Hunt, Dresden Gallery; Village View,

Amsterdam Museum.—Biog. nat. de Belgique, ii. 918; Ch. Blanc, École flamande.

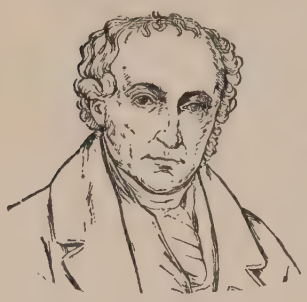
BREDAEL, JAN PEETER VAN, born at Antwerp about 1654, died in Vienna about 1733. Flemish school; landscape and battle painter, son and pupil of Peeter van. B.; master of the guild in 1680. Employed by Prince Eugene of Savoy, and by the Emperor Leopold I., who called him to his court. Works: Battle of Peterwardein in 1716, Battle of Belgrade in 1717, Falcon Chase, Boar Hunt (1717), Vienna Museum.—Biog. nat. de Belgique, ii. 917.

BREDAEL, PEETER VAN, born in Antwerp in 1630, died in 1719. Flemish school; painter of landscapes with figures, in the manner of Jan Brueghel. Entered the Ant-

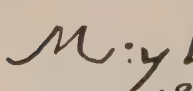
werp guild in 1650, lived some years at the Spanish court. Works: Two Italian Landscapes, Bruges Academy; Landscape, Hague Museum.—Biog. nat. de Belgique, ii. 914; De Stuers, 211.

BREDAL, NIELS ANDREAS, born in Copenhagen, June 22, 1841. Architecture and landscape painter; pupil of Copenhagen Academy; visited Norway in 1868, Germany and Rome in 1869, then lived in Italy 1871–77. Works: Portal of St. Frederic, Copenhagen (1865); Street in Christianshavn (1867); Street in Bergen, Gate of Frederikberg Fortress (1869); Mountain Lake in Norway, Autumn Landscape (1869); Ascent to Ruins of Imperial Palace in Rome (1875); Court-Yard of the Lateran (1876); S. Giorgio in Velabro, Rome (1880); View of Villa d'Este (1881).—Sigurd Müller, 51.

BRÉE, MATTHEUS IGNATIUS VAN,



born in Antwerp, Feb. 22, 1773, died there, Dec. 15, 1839. Flemish school; history painter, pupil at the Antwerp Academy of Regemorter, then in Paris of Vincent; obtained in 1797 the prix de Rome, and studied there until 1804. After his return he became professor at the Antwerp Academy, and in 1827 its director. Member of the Academies of Amsterdam, Rome, Munich, and New York. Works: Patriotism of Burgomaster van der Werfft, City Hall, Leyden; Prince of Orange and the League, Ghent Museum;

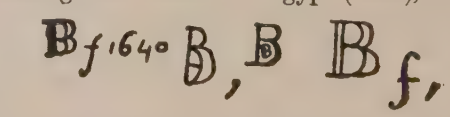


Entry of Bonaparte into Antwerp, Versailles Museum; Death of Rubens (1827), Antwerp Museum; Pest Scene in Louvain, Ugolino and his Sons; Death of Egmont, Prince of Orange visiting the Inundated in 1825, National Museum, Amsterdam; Portrait of William I., Brussels Museum; Portrait of Pius VII., Vatican, Rome.—Biog. nat. de Belgique, ii. 929; Cat. du Musée d'Anvers (1874), 416; Rooses (Reber), 458.

BRÉE, PHILIPPUS JACOBUS VAN, born in Antwerp, Jan. 6, 1786, died in Brussels, Feb. 16, 1871. History painter; brother and pupil of Mattheus van. B.; studied in Paris under Girodet, and in Pavia; visited Germany and England. Was conservator of the museum at Brussels. Works: Queen Blanca, Study of the Flower Painter Dael, Barentz on Nova Zembla, Discovery of New Holland, Godfrey de Bouillon at Jerusalem, Mary Stuart, Abdication of Charles V., Antwerp Museum; Procession in Rome, Sixtus V. as Swineherd, Brussels Museum.

BREENBERGH (Breenborch), BARTHOLOMEUS,

born at Deventer, in 1599 or 1600, died in Rome in 1663. Dutch school; painted historical and mythological subjects, but is especially distinguished by his small landscapes. Supposed pupil of Poelenburg; went early to Italy, where and in France he is known as Bartolomé. He had two styles: the first sombre, in which he sought to imitate Titian and the Carracci, the second more clear and transparent. Works: Repose in Egypt, Martyrdom of St. Stephen, four views in Rome, Louvre; Monk praying in a Cave, Old Pinakothek, Munich; Landscape with Ruins, Vienna Museum; Joseph selling Bread during the Famine in Egypt (1644), Dres-

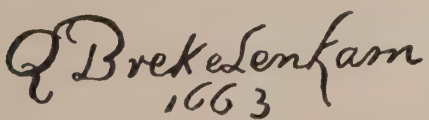


den Gallery; Elijah's Offering (1645), Italian Landscape, Copenhagen Gallery; Land-

scape with Figures (by Poelenburg), Schwerin Gallery; do. and Landscape with Ruins (1636), View of Tivoli, Hermitage, St. Petersburg.—Bode, Studien, 335; Havard, A. & A. holl., iv. 69.

BREITBACH, KARL, born in Berlin in 1833. Landscape and genre painter; pupil of the Berlin Academy, and in Paris of Couture; travelled in Germany, France, and England. Painted at first only landscapes; later, genre scenes and successful portraits. Works: Mill of St. Ouen, near Paris; Park of Trianon; Huntsman on Stand; Rest at the Chase; Whestphalian Church; Noonday Prayers; Kirmess-Joy; Kirmess-Woe; Village Parade; Portrait of the Painter Th. Weber; do. of Intendant General von Hülsen, At the Fortune-Teller's, Female Head, Male Head, Man's Portrait (1883).—Müller, 75.

BREKELENKAM (Breklinkam), QUIRYN, born at Swammerdam, near Leyden, died at Leyden in 1668. Dutch school; genre painter, probably pupil of Gerard Dou, though his works recall both Metsu and Adrian van Ostade. Master of the guild at Leyden in 1648. Painted solid, strong, and naïve figures in warm and harmonious colour. Works: Woman feeding her Child, Tailor's Shop (1661); Interior, The Fireside (1664), A Mouse-Trap (1668), National Gallery, Amsterdam; Monk writing, Consultation, Louvre; Interior (1662), Lille Museum; Old Couple, The Sandwich, Interior, Leyden Museum; Saying Grace, Cassel Gallery; Old Man with Fish, Old Woman with Vegetables, Woman feeding little Girl, Game of Cards (1662), Brunswick Museum; A Brazier (1654), Augsburg Gallery; A Baptism, Dresden Gallery; Vegetable Vender (1661), Berlin Museum; Hermit (1660), Disappointed Drinker, Hermitage, St. Petersburg.—Chronique des Arts (1878), 69, 75; Havard, A. & A. holl., iv. 91; Wedmore, Masters of Genre Painting, 146.



BREMOND, JEAN FRANÇOIS, born in Paris in 1807, died March 2, 1868. Genre and portrait painter; pupil of A. Couder and of Ingres. Medal of the second class in 1833 and in 1863. Principal works: Christ (1827); Scene of July Revolution (1830); Miseries of War (1833); Francis I. visiting Benvenuto Cellini (1834), Narbonne Museum; Death of the Virgin (1837); Charity (1838); Church of St. Peter in Carcassonne; St. Francis of Assisi (1839); Architecture, Painting, and Sculpture (1842), a fresco; Leda (1845); Susanna at the Bath (1847); Presentiment of the Passion (1848); Death of Bailly, Muse of André Chenier (1849); Cartoons for frieze in church of Villetta, Raising of Lazarus, Christ healing the Blind Man in Jericho, Sermon on Mount (1850); Descent from Cross (1852); Victorious Love (1853); Bohemian, Flight into Egypt (1859); Revery (1861); Slavery and Liberty, Caen Museum; The Butterfly (1864); Theological Virtues, Cardinal Virtues (1866), St. Lambert, Vaugirard.—Larousse.

BRENDEL, (HEINRICH) ALBERT, born in Berlin, June 7, 1827, died in 1878. Animal painter; pupil of Berlin Academy, under W. Krause, then in Paris of Couture and Palizzi; visited Italy in 1852, and studied in Berlin under Steffeck. Lived in Paris in 1854–64, and at Barbison in the forest of Fontainebleau in summers of 1864–69. Became member of the Berlin Academy in 1868, and professor at the Weimar Art School in 1875. Medals: Paris, 1857–59–61; Berlin, 1861; Nantes, 1861; Munich, 1869; Vienna, 1873. Works: Interior of Sheep Stable, Hamburg Gallery; Horse Stable at Barbison, Normandy Horses, Peasant's Farm, Sheep leaving Stable, Return of Sheep to the Village, National Gallery, Berlin; Don Quixote's Sheep, Pasture in Holland.—Müller, 76.

BRENDSTRUP, THORALD, born at Fjenneslev, Jutland, May 25, 1812. Land-

scape painter; pupil of Copenhagen Academy; visited Portugal in 1839, Rome in 1847–50 and 1857–61. Member of Copenhagen Academy, and Order of Danebrog in 1874. Works: View on Ise Fjord (1835); Views near Frederiksvaerk and Roskilde, do. on Coast of Oresund; Landscapes on Duero River; do. on the Rhine; Views in Switzerland; Temple of Vesta at Tivoli (1851); Villa Poniatowsky outside Porta del Popolo; Italian Landscapes; Views in Denmark.—Sigurd Müller, 53; Weilbach, 81.

BRENNER, ADAM, born in Vienna, Dec. 21, 1800. German school; history painter; pupil of Vienna Academy; painted at first still-life and genre; studied in Munich about 1844, after the great modern masters of Germany. Works: Tinker frightening Child, Dead Game (1833), Burial of St. Stephen (1835), Vienna Museum; Rescue of Ferdinand II. by the Dampierre Cuirassiers; Raising of Siege of Belgrade.—Würzbach, ii. 132.

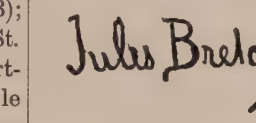
BRESCIA, ALTARPIECE OF, *Titian*, SS. Nazaro e Celso, Brescia; wood, five panels, figures life-size; signed and dated 1522. Middle panel, the Resurrection; at sides, St. Sebastian, Averoldo with patron saints, and the Annunciation in two panels. The St. Sebastian is best preserved; other panels injured by repainting. Painted for the Papal Legate Altobello Averoldo, and placed on the high altar of SS. Nazaro e Celso, but now between two windows of the choir.—C. & C., Titian, i. 236, 247; Burckhardt, 717; Ch. Blanc, École vénitienne.

BRESSANO, VINCENZO. See *Civerchio*, Vincenzo.

BREST, GERMAIN FABIUS, born in Marseilles, July 31, 1823. Landscape and architecture painter; pupil of Loubon and of Troyon; has travelled extensively in Turkey and Asia. Works: Turkish Coffee-House in Constantinople (1857); Walls of Constantinople (1857); Banks of the Bosporus (1861), Luxembourg Museum; Caravansary in Trapezunt (1864); Ceremony of Kissing the Hand in Constantinople, Grand Canal in Venice (1866); Ponte Rialto in Venice, Interior of Pastry-Bakery (1867); Fisheries on the Bosporus (1868); Mosque in Trapezunt (1870); Khan of the Sultana Valide at Constantinople (1872); Bridge of Sighs (1874); St. John's Church at Beauvais (1877); Entrance to the Bosporus, The Platane of Godfrey de Bouillon (1878).—Müller, 76; Vapereau (1880), 299.

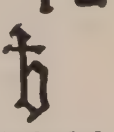
BRÉTON, ÉMILE ADELARD, born at Courrières; contemporary. Landscape painter; brother and pupil of Jules Bréton. Medals: 1866, 1867, 1868; 1st class (1878); Philadelphia (1876); Vienna (1873); L. of Honour (1878); Order of Leopold. Studio at Courrières. Works: Morning Light, Sunset, Autumn (1861); Twilight in Autumn, Gust of Wind (1863); Summer Evening, Twilight (1865); A Pond (1866); Spring, Snow (1868); Sunset, Entrance of a Village (1869); Night, Brook of Orchiman (1870); Winter Morning, Winter Evening (1872); Sunset after Storm, Sunday Morning in Winter (1873); Autumn, Twilight, Winter's Night (1874); Courrières Canal, Artois Village in Winter, Shepherd's Star (1875); Winter, Marine View (1876); Summer Morning (1877); Winter, A Church (1879); Sunset at Sea before Storm, Snow in Artois (1880); The old Willows, Frost in Artois (1881); Summer Evening, Winter Evening (1882); Moonlight in Winter, Sunset in Autumn (1883); Mill—Artois (1884); Fall of the Leaves, Evening after the Tempest (1885). Works in the United States: Village of Artois in Winter, Snow Scene in Holland, C. Crocker, San Francisco; Moonlight after Rain, J. G. Fell, Philadelphia; Stream between the Hills, H. R. Bishop, New York.—Vapereau (1880), 300.

BRÉTON, JULES ADOLPHE, born at Courrières (Pas-de-Calais), May 1, 1827. Genre painter; pupil of Drölling and Dévigne, whose daughter he married; one of the best French painters of village and country life. Medals: 3d class, 1855; 2d class, 1857; 1st class, 1859, 1861, 1867; medal of honour, 1872; L. of Honour, 1861; Officer, 1867. Works: Misery and Despair (1849); Harvesters' Return (1853); The Gleaners, I. Pereire; The Day after St. Sebastian, Little Peasant Girls telling Fortunes (1855); Planting a Cemetery, Lille Museum; *Blessing* the Harvest (1857), Recall of the *Gleaners* (1859), Evening (1861), The *Gleaner* (1877), Luxembourg Museum; The Fire, *Weed* Gatherers (1861), Comte Duchatel; Consecration of the Church of Oignies, M. de Clerq; Haymaker, Returning from Fields (1863); Vintage at Château Lagrange, Comte Duchatel; Reading, Turkey Keeper (1864); End of the Day, Blue Monday, Recall of the Gleaners (1865); Spring of Water near the Sea, Harvest-Time (1867); Women gathering Potatoes, Heliotrope (1868); Plenary Indulgence in Brittany, Bad Grass (1869); Breton Washerwomen, Woman Spinning (1870); Girl tending Cows, The Fountain (1872); The Cliff, When the Cat's away the Mice will play (1874); St. John (1875); Village Girl (1879); Evening (1880); Artois Woman (1881); Evening at *Finistère* (1882); The Rainbow, Morning (1883); Communicants (1884); Last Ray, Song of the Lark (1885). Works in the United States: Peasant Girl Knitting, Grand *Pardon* in Brittany, Miss C. L. Wolfe, New York; Gleaner, Samuel Hawk Collection, New York; Harvest, W. Rockefeller, New York; Lookout, R. C. Taft, Providence; Fleur de Sable, J. Carey Coale, Baltimore; Gleaners, H. Probasco, Cincinnati; Tired Gleaner, Hurlbut Collection, Cleveland; Sea Bird, D. Catlin, St. Louis; Burning Brushwood, Little Gleaner's Rest, Mrs. W. P. Wilstach, Philadelphia; Departure for the Fields, G. Whitney, Philadelphia; Evening, A. Spencer, New York; Breton Washerwomen at the Seashore, E. D. Morgan Collection, New York; Gathering Water-Lilies, Peasant Woman, J. T. Martin, Brooklyn; Tired Gleaner, C. S. Smith, New York; Overdrawn Score, J. Hoey, New York; Close of the Day, Sunny Day, Repose, W. T. Walters, Baltimore; *Potato* Harvest, H. C. Gibson, Philadelphia; Brittany Woman, Rainbow, W. H. Vanderbilt, New York; Reaper's Rest, Wm. Astor, New York.—Larousse; Meyer, Gesch., 642; Portfolio (1875), 2.



BRETT, JOHN, born in England; contemporary. Landscape and marine painter; studio at Putney. Elected an A.R.A. in 1881. Works: Spires of Channel Islands (1875); Sir Thomas's Tower (1876); Cornish Lions (1877); Carnarvon Bay (1878); Stronghold of the Seison (1879); Britannia's Realm, Sandy Shallows of Seashore (1880); St. Ives Bay, Golden Prospects—St. Catherine's Well (1881); Falling Barometer, Grey of the Morning (1882); Yellow Sands, Welsh Dragons (1883); Norman Archipelago (1885).—Art Journal (1882), 57.

BREU (Brew, Prew), JÖRG (Georg), died in Augsburg, 1536. German school; probably pupil of Hans Burgkmair, whose style his pictures recall, as well as that of Altdorfer. The anatomical treatment of his figures is defective, but his landscape backgrounds are remarkable. Works: Madonna, Berlin Museum (1512); Battle of Zama, Old Pinakothek, Munich; Madonna (1523), Ambras Collec-



tion, Vienna; Adoration of the Magi, Hospital church, Coblentz.—Kunst-Chronik, x. 388; W. & W., ii. 452.

BREUGHEL. See *Brueghel.*

BREVOORT, JAMES RENWICK, born in Westchester County, N. Y., July 20, 1832. Landscape painter; pupil of Thomas Cummings. Visited Europe in 1873, spending seven years abroad, chiefly in Florence; has sketched at different times in Switzerland, Holland, England, the Abruzzi mountains, and about the Italian lakes. Elected an A.N.A. in 1861, and N.A. in 1863; professor of perspective at National Academy, 1872. Studio in New York. Works: Scene in Holland—near Arnheim, Lake of Como—near Varenna (1878); Storm on English Moor (1882); May Morning—Lake of Como (1883); New England Scene, Morning in Early Winter (1884).

BREYDEL, KAREL, called the Chevalier, born in Antwerp in 1677, died in Ghent, Nov. 4, 1744. Flemish school; painter of scenes from military life, in imitation of Van der Meulen, and views of the Rhine in the manner of Jan Griffier; pupil of Peeter Ykens, but really formed himself in Holland and Germany. He led a very erratic life, leaving his wife in Antwerp vainly expecting his return. Works: Combat of Horsemen, Aremberg Gallery, Brussels; Two Cavalry Skirmishes, Brussels Museum; Landscape (2), Cassel Gallery. His brother, Frans (1679–1750), was court painter at Cassel, and lived for some time in London.—Biog. nat. de Belgique, iii. 37; Michiels, x. 518.

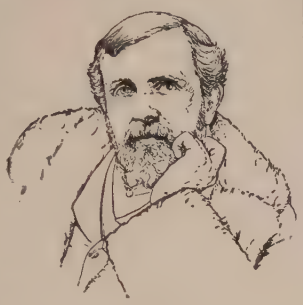
BRICHER, ALFRED THOMPSON, born in Portsmouth, New Hampshire, April 10, 1839. Landscape and marine painter; self-taught. Began to paint in 1858; sent first picture to National Academy in 1868. Elected A.N.A. in 1879. Studio in New York. Works in oil: Mill Stream at Newburyport (1868); Ironbound Island—Coast of Maine; Baby is King, Day Dreams, Last of Flying Cloud (1880); Engagement Ring, Castle Rock—Marblehead (1881); At Curzon's Mills—Newburyport (1882); In my Neighbour's Garden (1883). Works in water-colour: Indian Summer's Sunset (1869); Maiden's Rock—Lake Pepin (1870); Mt. Adams (1871); On the Winding Esopus, Time and Tide (1874); Spring Morning (1875); Foggy Morning—Grand Menan (1876); St. Michael's Mount (1877); In a Tide Harbour (1878).—Art Journal (1877), 174; Sheldon, 144.

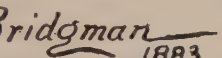
BRIDE OF LAMMERMOOR, John Everett *Millais*, Wm. H. Vanderbilt, New York. Lucy Ashton, recovered from her swoon, but not yet from her bewilderment and terror, clings helplessly, yet trustingly, to the arm of the Master of Ravenswood, whose dark and piercing glance indicates the approach of Sir William Ashton, who is not seen; background a rocky recess, relieved by the sparkle of a tiny burn and by a growth of ferns and wild-flowers. Painted in 1878. Engraved by J. O. Barlow.—Builder (1878), 449; Art Journal (1878), 143.

BRIDGES, FIDELIA, born in Salem, Mass.; contemporary. Landscape and flower painter; pupil of W. T. Richards, in Philadelphia; also studied a year abroad. Elected an A.N.A. in 1874. Works in oil: Wild Flowers in Wheat (1869); Views on the Ausable (1870); Thistles and Yellow-Birds (1873); Salt Marshes (1874); Edge of Rye Field (1875); Old Grave (1876); Robin's Bath (1877); Daisies; Banks of an English Stream, Old Boat's Last Mooring (1881). Water-colours: Pickerel Weed (1871); Lily Pond (1874); Mouth of River (1875); By the Sea, Flock of Snow Birds, Kingfisher and Catkins (1876); Kingbird on the Look-out (1878).

BRIDGMAN, FREDERICK ARTHUR, born at Tuskegee, Ala., in 1847. Genre painter; pupil of Brooklyn Art Association, and in 1866 of L. Gérôme, in Paris. In 1870–72 he sketched in the Pyrenees, and in 1873–4 in Algiers, Egypt, and Nubia. Medals: Paris, 3d class, 1877; 2d class and L. of Honour, 1878. Elected N.A. in 1881. Studio in Paris. Works: Apollo bearing off

Cyrene, Interior of a Harem (1875); Moorish Interior, Donkey Boy of Cairo, Chapel in Brittany—Noon, Nubian Story-Teller (1876); Funeral of a *Mummy* (1877), J. G. Bennett, New York; Market Scene in Nubia, Kybelian Woman (1878); Almeh, R. G. Dun, N. Y.; Waiting for Orders—Souvenir of Constantine, Algeria (1881); Interior of Biskra House—Algeria, R. H. Keene, New York; Eastern Lady (1882), La Cigale, Afternoon Hours, At the Window—Cairo (1883); Caid's Escort at Rest (1884), Thos. B. Clarke, New York; Family Bath at Cairo, My Last Price (1884); Summer on the Bosporus (1885).—Sheldon, 150.





BRIELMAN, JACQUES ALFRED, born in Paris; contemporary. Landscape painter; pupil of Lavieille. Medal, 3d class, 1882. Works: Old Trees of Drevant (1881); Evening in the Cévennes (1882); Oaks in Forest of Troncuis, Château de la Mothe at Marçais (1883), Th. Regnault; Falling Rain (1884); Le Champ-Rouge at Meaulne (1885).

BRIGGS, HENRY PERRONET, born at Walworth in 1792, died in London, Jan. 18, 1844. Began his art studies in 1811 at the Royal Academy, where he exhibited a portrait in 1814; was for nearly twenty years an exhibitor of historical works, but during the latter part of his life his pictures were chiefly portraits. He became an A.R.A. in 1825, and R.A. in 1832. His First Conference between the Spaniards and the Peruvians in 1531, and his Juliet and the Nurse, are in the National Gallery, London.—Redgrave; F. de Conches, 417; Art Union, March, 1844; Sandby, ii. 146.

BRIL (Brill), MATTHEUS, born in Antwerp in 1550, died in Rome in 1584. Flemish school. Went when young to Rome, and was employed by Gregory XIII. to execute works in the Vatican, chiefly landscapes in oil and in fresco. Works: Stag Hunt (2), Louvre; Tobias and his Wife, Boar Hunt, Dresden Gallery; Italian Landscape, Brunswick Museum; Landscape with Shepherds, Ambras Collection, Vienna; Hunting Scene, Naples Museum.—Biog. nat. de Belgique, iii. 55; Fétis, Les Artistes belges à l'étranger, i. 143.

BRIL, PAUWEL, born in Antwerp in 1554, died in Rome, Oct. 7, 1626. Flemish school; brother of Mattheus Bril, whose success in Rome attracted him thither, and whom he succeeded in the Vatican. Pupil of Damien Oortelman, then in Rome of his brother; painted principally landscapes, but also executed figures well. He left many works in oil and fresco, and exercised great influence upon Rubens, Annibale Carracci, and Claude Lorrain, becoming thereby most important for the development of landscape art. Works: Landscapes with Figures (4), Madrid Museum; Duck Hunt, Diana and Nymphs, Fishermen (1624), Pan and Syrinx, St. Jerome in Prayer (1609), three other Landscapes (1617, 1620), Louvre, Paris; Prodigal Son, Antwerp Museum; Ruins with Figures, National Museum, Amsterdam; Landscapes with Roman Ruins (2), Brunswick Museum; Hilly Landscape with Castle, Darmstadt Museum; Christ healing the Possessed (1601), Landscape by Seashore, Old Pinakothek, Munich; Landscapes (9, four dated 1600, 1608, 1624, 1626), Dresden Gallery; do. (4), Berlin Museum; do. (2), Hermitage, St. Petersburg;

do. (1), Peterhof; St. Paul in the Desert, Boar Hunt, Triumph of Psyche, and others, Uffizi, Florence; Christ on Calvary, Diana and Callisto, three others, Palazzo Doria, Rome; Baptism of Christ, St. Cecilia, Naples Museum. Others in Milan, Mentz, and Stockholm.—Biog. nat. de Belgique, iii. 56; Ch. Blanc, École flamande; Fétis, Les Artistes belges à l'étranger, i. 143; Michiels, vi. 156; Rooses (Reber), 117.

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BRILLOUIN, LOUIS GEORGES, born at St. Jean d'Angely, April 22, 1817. Figure painter; pupil of Drölling, and of Cabat. Medals in 1865, 1869, and 1874. Works: Rubens' Studio, Characters from Victor Hugo's Poems (1847); Sermon in Provence, Visit of the Amateurs, Profession of Arms (1857); Rembrandt in his Studio, Messire Josué's Pew in Church, Amateurs visiting, Page amusing Himself (1859); Artist in Camp, W. H. Vanderbilt, New York; Musical Party (1861); Medicine, Meditation, Backgammon (1863); Playing Games, The Huntsman (1865); The Outpost, Officers making a Reconnoissance, The Gazette, The Host's Portrait, The Patrol (1867); Lantara's Quota, Callot in his Youth (1868); Letter of Recommendation, Book Peddler, Bibliomaniac, Man-at-Arms (1869); The Prince's Education, The Equipment (1870); Rural Scene, A Captain (1872); Gossip (1873); George Dandin's Wedding, Lindor Moor and the Marsh (1874); Old Papers, Old Pipe, Mandolinata (1875); Profession of the Younger Son, Antechamber (1876); Hunting for Recruits, Bouquet to Chloe (1877); Morning on the Meadows, Storm and Rain in the Marshes (1879); Peasants Resting, Singing Songs (1880); Family of a Condemned Man waiting for last Farewell (1881); Woods of Bourboule, Evening on the Plain of Saintonge (1882); His Highness in the Trenches, The Commune of Piépouzin (1883). — Vapereau (1880), 305.

BRION, GUSTAVE, born at Rothau, Alsace, Oct. 24, 1824, died in Paris, Nov. 4, 1877. Genre painter, pupil of Gabriel Guérin in Strasburg. Painted Alsatian life with much success. Medals: 2d class, 1853–59–61–67; 1st class, 1863; medal of honour, 1868; L. of Honour, 1863; Order of Leopold of Belgium. Works: Alsatian Interior (1847); Tow-Path (1852); Wood Cutters of the Black Forest, Potato Crop in Alsace; Alsatians Threshing (1853); Bretons at the Door of a Church during Mass, Funeral on the Rhine (1859); Siege of a Town by the Romans, Alsatian Wedding, Wedding Feast, Battery of Military Machines (1861), bought by Emperor; Jesus walking on the Sea; Pilgrims of St. Odile (1863), Luxembourg Museum; End of the Deluge, Wolf-Hunting in Spain (1864); The King's Day (1865); Reading the Bible (1867); Funeral in Venice (1868); Dance of the Cock (1872); Alsatian Wedding (1874); Day of Baptism (1875); First Steps (1876); Awakening the Pilgrims to Saint Odile (1877). Works in United States: Alsatian Christening, Leaving Church, Miss C. L. Wolfe, New York; Bouquet, R. C. Taft, Providence; Brittany Peasants at Prayer, J. W. Garrett, Baltimore; Alsatian Peasant Girl, J. Carey Coale, Baltimore; Invasion, C. Parson, St. Louis; Marriage in Alsace, Alex. Brown, Philadelphia; Charcoal Furnace, R. L. Stuart, New York; Decking the Village Crucifix, J. Hoey, New York; do., Israel Corse, New York.—Meyer, Gesch., 702; Montrosier, Artistes modernes.

Brion
75

BRISPOT, HENRI, born at Beauvais; contemporary. Genre and portrait painter,

pupil of Bonnat. Medal, 3d class, 1885. Works: In the Country (1881); La Greve des Forgerons (1882); Churchwarden's Pew (1883); Baptismal Feast, Portrait of Cormon (1884); Burial of a Farmer in Picardy (1885).

BRISSET, PIERRE NICOLAS, born in Paris, Aug. 18, 1810. History and genre painter; pupil of Picot, and of the École des Beaux Arts. Won the grand prix de Rome in 1840. Medals, 2d class, 1847, 1855; L. of Honour, 1868. Works: Death of Priam (1840); St. Laurence showing the Treasures of the Church (1846); St. Sebastian (1855), ordered by State; Fishermen entering a Church (1865); Such is the Way to Heaven (1868); Two Sisters of Charity (1876). Has executed works in St. Vincent de Paul, Paris, and other churches.—Vapereau (1880), 306.

BRISSOT DE WARVILLE, FÉLIX SATURNIN, born at Sens (Yonne); contemporary. Animal painter, pupil of L. Cogniet. Medal, 2d class, 1882. Works: In the Plain, The Thicket (1881); Sheep in Meadow (1882); Flock of Sheep, Leaving the Park (1883); Sheep at Rest, The Return (1884); Interior of Sheepfold, Return of the Flock (1885).

BRISTOL, JOHN BUNYAN, born at Hillsdale, New York, March 14, 1826. Landscape painter; pupil at Hudson of Henry Ary. In 1859 visited Florida and painted from his sketches tropical pictures which brought him into notice. Elected an A.N.A. in 1861, and N.A. in 1874. Studio in New York. Works: View of Mt. Oxford (1876, medal of honour, Philadelphia); On the St. John's River—Florida; Monument Mountains; Mt. Equinox; View of Lake Champlain from Ferrisburg (1878), purchased by Directors of Paris Exposition; Ascutney Mountains; Valley of the Housatonic; Delaware River near Port Jervis (1880); Lake Placid—Adirondacks (1881); Near Stockbridge, Mass. (1882); Valley of the Connecticut, Vermont (1883).

BRITTEN, W. E. F., born in England; contemporary. Exhibits chiefly at Grosvenor Gallery. Works: Music (1879); Dancing (1880); Flight of Helen (1881), one of a series painted for Wyfold Court, seat of late Edward Hermon, M.P.; Che sará sará, Anglers, An Idyl, Baby Ida (1882); Boys and Dolphins, decorative frieze executed for Earl of Leconfield (1883); Idyl, Genii of Sport (1885).

BROECK, CRISPIN VAN DEN, born at Mechlin in 1530 (?), died in Holland about 1601. Flemish school; pupil of Frans Floris; entered the Antwerp guild in 1555, became a citizen in 1559. Was also an architect and engraver on both metal and wood. Works: Adoration of the Magi, Vienna Museum; Last Judgment (1571), Antwerp Museum; do., Brussels Museum; Holy Family, Madrid Museum.—Cat. du Musée d'Anvers (1874), 428; Nagler, Mon., ii. 297.

BROECK (Brock), ELIAS VAN DEN, born in Antwerp (?) about 1657, died in Amsterdam in 1711. Dutch school; flower painter, pupil of Cornelis de Heem; his pictures are true to nature and fine in colouring. Works: Three pictures of still life, Museum, Vienna; two in Liechtenstein Gallery, ib.; Flowers, Rotterdam Museum.—Michiels, x. 444.

BROEDERLAM (Brooderlam), MELCHIOR, born at Ypres. Flemish school; flourished latter part of 14th century, when he became painter and valet-de-chambre to Philip the Bold, Duke of Burgundy. In 1398 he painted Scripture subjects on the wings of two shrines sculptured by Jacques de la Baerse of Dendermonde, for the Carthusian Convent at Dijon, and now in the museum of that city. His style has the faults of the Westphalian school, tempered by the more graceful and tender feeling of the school of Cologne.—C. & C., Flemish Painters, 19; Biog. nat. de Belgique, iii. 78; Michiels, ii. 33.

BROKEN PITCHER (Cruche cassée), J. B. *Greuze*, Louvre; canvas, H. 3 ft. 7 in. × 2 ft. 9 in. A young girl, in a white dress, with a violet ribbon and white flowers in her hair, and a gauze fichu which half conceals a crushed rose upon her breast, stands holding

flowers in her robe, and bearing on her arm a cracked pitcher. Bought at sale of Marquis de Verri (1785) for 3000 fr. Engraved by Massard; A. Leroy. Study in National Gallery, Edinburgh.

Broken Pitcher, Jean Baptiste Greuze, Louvre.

BROMEIS, AUGUST, born at Wilhelmshohe, near Cassel, Nov. 28, 1813, died in Cassel, Jan. 12, 1881. Landscape painter, pupil of the Cassel Academy; studied in 1831–33 in Munich, then until 1848 in Rome, under Jos. Ant. Koch. After his return lived in Cassel and Frankfort, and in 1857 moved to Düsseldorf, principally for the sake of being near A. Achenbach. In 1867 he became professor at the Cassel Academy. Member of Berlin Academy. Works: Twilight (1861), View near Olevano, Two Landscapes from the Habichtswald, View in the Campagna (1862), Cassel Gallery; Grave of Archimedes, View in Sabine Mountains, Moorish Laundry near Palermo, Wood near Düsseldorf, Italian Landscape with Calabrian Shepherd (1869), National Gallery, Berlin; Civitella by Moonlight (1866); Capri (1874); From the Campagna (1879).—Müller, 79; Kunst-Chronik, xvi. 296.

BRONCHORST (Bronckhorst), JAN VAN, born at Utrecht in 1603, died at Amsterdam in April, 1678 (?). Dutch school; genre and landscape painter; first studied glass painting under Jan Verburgh, then at Arras under Peter Mathys, and in Paris under Chamu; after his return was induced by his friendship with Poelenburg to take up oil painting, which he studied by himself. Works: Assembly with Young Man playing Guitar (1644), do. with Young Girl; Arcadian Concert, Brunswick Museum; Grotto with bathing Nymphs, Liechtenstein Gallery, Vienna; Landscape, Rotterdam Museum.—Immerzeel, i. 104; Kramm, i. 165; Riegel, Beiträge, ii. 185.

BRONIKOFF, THEODOR, born at Schadrinsk, Siberia, in 1826. History and genre painter; pupil of St. Petersburg Academy, where in 1853 he received the great gold medal; then studied for five years in Germany, France, Italy, and the East. Studio in Rome. Works: Pætus and Arria, Pythagoreans greeting Sunrise, Horace reading his Satires to Augustus, Alcibiades and Aspasia before the Archon, The Outcast, Names' Day, Meeting of the Council of Ten in Venice, Christian Doctrine, Peasant Girl of Nemi, A Master in Mosaics before the Tribunal of Three in Venice (1867).—Müller, 79.

BRONZINO, AGNOLO (Angiolo), born at Monticelli, near Florence, in 1502–3, died in Florence, Nov. 23, 1572. Florentine school; real name Agnolo or Angiolo di Cosimo Allori, but commonly called Il Bronzino. Pupil of Raffaelino del Garbo and later of Jacopo da Pontormo, whom he assisted in some of his most considerable works. He was a great admirer of Michel-

angelo, and some of his works show his influence, though he was not one of his imitators. He painted both in fresco and in oil, and was a decided mannerist in his historical pictures. His portraits of members of the Medici family, his patrons, and of many distinguished men of his time, are by far his best works and among the finest of the 16th century. His largest work is Descent of Christ into Limbo (1552), Uffizi, Florence. Among his best pictures are: The Engineer, Pitti, Florence; Lady, Boy with a Letter, Young Sculptor, Uffizi, Florence; Venus, Cupid, Folly and Time, Knight of St. Stephen, Portraits of a Lady and of Duke Cosimo I., National Gallery, London; Venus and Cupid, Buda-Pesth Gallery; Dead Christ, Florence Academy; Christ appearing to Magdalen,

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Louvre.—Vasari, ed. Le Mon., xiii. 159, 170; Ch. Blanc, École florentine; Burckhardt, 640, 647, 756, 758; Meyer, Künst. Lex., i. 494.

BROOK, Thomas *Gainsborough*, National Gallery, London; canvas, H. 4 ft. 3 in. × 4 ft. 11 in. A wagoner, standing at left on a rustic foot-bridge, is endeavouring to start up his team of four horses tandem, which have stopped to drink at a brook. Sometimes called the Watering Place. Vernon Gallery; purchased in 1838 for £220 10s. Engraved by J. C. Bentley in Art Journal. —Brock-Arnold, 25; Art Journal (1849), 72.

BROSAMER, HANS, born probably at Fulda between 1480 and 1490, died at Erfurt about 1554. German school; portrait painter. One of the Little Masters, and more notable as an engraver than as a painter. Works: Male Portrait (1520), Vienna Museum; others in private galleries in Cologne and Vienna.—Scott, Little Masters, 121; Allgem. d. Biog., iii. 363; W. & W., ii. 433; Kunst-Chronik, xiii. 494.

BROUILLET, (PIERRE) ANDRÉ, born at Charroux (Vienne); contemporary. History and portrait painter, pupil of Gérôme and J. P. Laurens. Medal: 3d class, 1884. Works: Violation of the Tomb of Urgel (1881); Women of Paris going to Versailles in 1789 to demand Bread (1882); At the Dockyard (1883); Exorcism (1884); Jewish Wedding at Constantine (1885), M. Chateau.

BROUWER (Brauwer), ADRIAEN, born at Oudenarde in 1605 or 1606, died in Antwerp, buried Feb. 1, 1638. Flemish school; genre painter, and one of the great masters in this line; influenced by Pieter Brueghel the elder, and by Rubens. Houbraken's assertion that he was a pupil of Frans Hals cannot be substantiated. If he went to Holland at all, it was not until about 1630, when he was a finished artist. He was registered in the Antwerp guild between Sept. 18, 1631, and Sept. 18, 1632. Works: Tavern Interior (2), Smoker, two others, Louvre; Drinkers at Table, Brawl in a Tavern, Brussels Museum; two Peasant Scenes, Cassel Gallery; Surgical Operation and two others, Städel Gallery, Frankfort; Peasants at Cards, Spanish Soldiers at Dice, two Surgical Scenes, Fiddler in Tavern, Card Players fighting, and three others, Old Pinakothek, Munich; Fight of Three Peasants over Dice, Obedient Husband, Peasants' Brawl, three others, Dresden Gallery; Peasant asleep in a Tavern, Old Woman at Toilet, Smoker, Fray at Dice, and two others, Berlin Museum; Interior with Peas-

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A. Brauwer

ants, and four others, Hermitage, St. Petersburg; others in Liechtenstein, Czernin, Artaria, and Schönborn Galleries, Vienna, in Schleissheim Gallery in Cologne, Stockholm and Madrid Museums, and in private collections, England.—Allgem. d. Biog., iii. 366; Biog. nat. de Belgique, iv. 826; Ch. Blanc, École hollandaise; Bode, Studien, 208; Dohme, 1i; Kugler (Crowe), ii. 417; P. Mantz, Adrien Brauwer; Michiels, ix. 156; Schmidt, Das Leben des Malers A. Brouwer (Leipsic, 1873).

BROWN, FORD MADOX, born at Calais, France, of English parents, April 16, 1821. Studied in Bruges Academy, at Ghent, under Van Hanselaer, and in 1837–39 in Antwerp Academy; was in Paris in 1841–44, and in Rome in 1845, in which year he settled in London. Belongs to the realistic school, with a tendency toward Pre-Raphaelitism, though he refused to join the Brotherhood in 1849. Has exhibited but little at the Royal Academy. Works in oil, water-colours, and in fresco. Since 1850 he has been painting a series of frescos (each H. 4 ft. 10 in. × 10 ft. 5 in.) in the Town Hall of Manchester, illustrative of the history of the city. Subjects: The Romans building a Fort at Mancinion (A.D. 60); Baptism at York of Edwin, King of Northumbria (627); Expulsion of the Danes from Manchester (about 910); Establishment of Flemish Weavers in Manchester (1330); William Crabtree observing the Transit of Venus (1639); Defence of Manchester by Bradshaw (1642). Works: Wicklif reading his Translation of the Bible to John of Gaunt (1848); Lear and Cordelia (1849); Pretty Baa-Lambs (1851); Last of England (1852); Chaucer reading at Court of Edward III.; Our Ladye of Good Children; Cordelia's Portion; Ehud and Eglon; Work (1865); Coat of Many Colours (1865); Elijah raising the Widow's Son; Jacopo Foscari; The Entombment; Haydn and Don Juan; Sardanapalus and Myrrha; Romeo and Juliet (1870).—His son, Oliver Madox Brown (1855–1874) was a painter and author of much promise; his daughters, Mrs. W. M. Rossetti and Mrs. F. Hueffer, are also painters.—Portfolio (1870), 81, 119; Scribner's Mag. (1872), iv. 157; Art Journal (1873), 105; (1881), 262; Fraser's Mag., May, 1865, 598; L'Art (1882), iv. 81, 101, 161; Ingram, Biog. of Oliver M. Brown (London, 1883).

BROWN, GEORGE LORING, born in Boston, Mass., Feb. 2, 1814. Landscape painter; pupil of Washington Allston, and in Paris of Eugène Isabey. Visited Europe in 1840 and painted in Antwerp, Florence, Rome, Paris, and London; returned to America in 1860. Studio in Malden. Works: Bay of New York (1860), Crown of New England (1861), Prince of Wales; Venice, Sunset—Genoa, Niagara by Moonlight (1876); Moonlight Scene in Venice (1877); Capri (1878); Doge's Palace at Sunset (1881); Sunrise—Venice (1882); Doge's Palace—Venice (1884); do. at Sunrise (1885).—Art Journal (1880), 370; Zeitsch. f. b. K., vi. 61.

BROWNE, Mme. HENRIETTE, born in Paris, 1829. Maiden name Sophie de Bouteiller; married in 1853 M. Jules Desaux, secretary to Comte Walewski, but adopted the name of Browne from a maternal ancestor. Genre painter; pupil of Chaplin. Medals: 3d class in 1855, 1857, and 1859; 2d class in 1861; 3d class for engraving in 1863. Has sketched in the East and in North Africa. Works: A Brother of the Christian School, Poor School at Aix, Mutual Education, The Rabbits (1855); Puritans, Catechism, Grandmother, The Lesson (1857); Sisters of Charity, The Toilette, A Sister, An Apothecary's (1859); Woman of Eleusis, A Visit, Harem in Constantinople, Woman playing Flute, Consolation (1861); Turkish Child (1864); Celina and her Sister, The Awakening (1868); A Court at Damas, Nubian Dancing Women (1869); The Oranges (1870); Alsace (1872); No Matter, The Medallion (1873); Portraits, Coptic Poet (1874); The Parroquet (1875); The Ducat, A Bibliophile (1876).—Larousse; Stephens, 271.

BROWN, J. APPLETON, born at Newburyport, Mass., July 24, 1844. Landscape painter; pupil of B. C. Porter, in Boston, and of Émile Lambinet in Paris. He painted his first notable studies in Switzerland during a trip through Europe. Studio in Boston. Works: Summer, View at Dives Calvados—France (1875); Old Road near Paris; November; On the Merrimac; Autumn; Storm at the Isles of Shoals; Glen Mill Brook—Byfield, Mass. (1881); Springtime (1884).—Art Journal (1879), 74; Sheldon, 117.

BROWN, JOHN, born in England, 16th century. Was sergeant-painter to Henry VIII., with a salary of £10 a year. In 1553 he built Painters' Hall for the company, and his portrait is preserved there.—Redgrave.

BROWN, JOHN G., born at Durham, England, Nov. 11, 1831. Genre painter; studied first at Newcastle-on-Tyne, then at Edinburgh Academy, and in 1853 in National Academy Schools, New York. Professional life passed in Brooklyn and New York. Elected an A.N.A. in 1862, and N.A. in 1863. Studio in New York. Works: Longshoreman's Noon; Tough Customers; Country Gallants; Thrilling Moment; Dress Parade; Three (Scape) Graces; Left his Money on the Piano; Curling in Central Park (1876); Passing Show (1878); Sunny Day (1879); Thrilling Moment (1880); Hiding, Long, Long Ago (1881); Old Shaver (1883); Merry Air and a Sad Heart, Amused (1884); Under the Weather, Wounded Playfellow (1884); A Jolly Lot, The Monopolist (1885)—Sheldon, 141.

BROWN, JOHN LEWIS, born at Bordeaux, Aug. 16, 1829. Genre painter, chiefly military and hunting scenes; pupil of C. Roqueplan and of Belloc. Medals in 1865, 1866, and 1867; L. of Honour, 1870. Works: A Drum, Nidjeb (a horse), Colledano Letrado (a horse), Henriot on the 10th of August, Custine at Spire (1848); An Outpost, Retreat before Wolves, Steeple-Chase, Interior of a Stable, Horses on the Turf (1861); Dogs pausing, One of the Cent-Gardes, In the Crimea (1863); Hunting Incident, In the Woods of Vincennes in 1863, Encampment of Spahis at St. Maur (1864); Imperial Military Stud (bought by the Emperor), Pensioners' Day, At the Outposts (1865); Riding School (1866, bought by Emperor); Morning in the Camp of Chalons, The Day after (1867); two incidents in the War of Independence and in Seven Years' War (1868); Battle of Ligny in 1815, Count de Saxe (1869); Hallali (1870); Reichshofen, Dogs Running (1872); News of the Defeat of Weissenburg brought to Hagenau, Outposts of the First Corps in 1870 (1873); Landscape with Animals, Zoölogical Garden, Incident in Battle of Fröschwiller (1874); Norman Jockeys, Interrupted Journey, Officer arresting Salt-Smugglers (1875); Rising Tide, Sentimental Journey (1876); Frenchmen beating in Game, Visit to the Salt Marshes of Croisic, Dutch Horses (1877); Incident in the military life of Marshal Conflans, Hunting Scene (1878); Officer attacked by Plunderers, Souvenir of the Isle of Wight (1880); Across Country (1881); Relay of Omnibus Horses (1884); Hallali, Return from the Chase (1885).

BROWNING, ROBERT BARRETT, born in England about 1848. Genre painter; son of Robert and Elizabeth Barrett Browning. Studied at Antwerp and Paris. Works: Worker in Brass—Antwerp (1878); Stall in Fish Market at Antwerp, Dinant on the Meuse (1879); Still Life, Disturbed Life, Tan Garden—Dinant (1881); Vespers (1882); Valley of the Meuse (1884); portrait of Robert Browning (1885), Baliol College; Landscape, Boston Museum of Fine Arts; Meuse from Bouvigne, New York Museum. Exhibited at Grosvenor Gallery (1884) a bronze statue and two busts.

BROZIK, VACZLAV, born at Tzemoschna, near Pilsen, Bohemia, in 1852. History painter; pupil of the Prague Academy, in Munich of Piloty, and in Paris of Munkacsy; studio in Paris since 1876. Medal, 2d class, 1878. Works: Farewell of Ottokar II. (1874), The Kiss, St. Iria, Dagmar,

Daughter of Premysl, Ottokar I. taken from Convent by Waldemar of Denmark (1876); The Good Friend (1876); Embassy of Ladislaus of Bohemia to Charles VII. of France (1878), National Gallery, Berlin; Game of Chess (1879); Meeting of Charles IV. with Petrarch and Laura at Avignon (1879); Reading the Bible, M. K. Jessup, New York; Condemnation of John Huss by Council of Constance in 1415 (1883); My Children (1884); First Presentation (1885).—Müller, 82.

BRUANDET, LAZARE, born in Paris in 1755, died there in 1803. Landscape painter, in style of Ruisdael. Painted forest views with success. Work: View in Forest of Fontainebleau (1785), Louvre.—Siret, 142; Ch. Blanc, École française.

BRUCK, LAJOS (Louis), born at Papa, Hungary, Nov. 3, 1846. Genre painter; pupil of Vienna Academy; studied in 1869–72 in Italy, especially in Venice, where he was for a short time a pupil of the Academy; also pupil in Paris of Munkacsy. Works: Unwilling Scholar, D. W. Powers, Rochester, N. Y.; Love Letter, M. K. Jessup, New York; Departure for the City (1877); The Letter (1878); Forsaken (1879); Suitable Outfit (1880); Fruit Girl, H. V. Newcomb, New York; Children at Play, J. W. Drexel, New York; Noonday Rest (1883); Foundery (1884); L'avare (1885).—Müller, 82.

BRUCKMANN, FERDINAND ALEXANDER, born at Ellwangen, Feb. 21, 1806, died in Stuttgart, Feb. 9, 1852. History and portrait painter; pupil of Wächter in Stuttgart, in 1826, and of H. von Hess in Munich, in 1827–29. In 1829 he went to Rome, and returned to Munich in 1833, when he painted in the king's bedchamber fourteen subjects from Theocritus, partly after sketches by Hess, partly after his own. From 1840 he painted almost exclusively portraits, in Stuttgart, temporarily also in Ulm, Augsburg, and Zürich. Became insane in consequence of an accident in 1835, and eventually committed suicide. Works: Barbarossa's Body taken out of the Calycadnus, Women of Weinsberg, Thusnelda in Captivity, Stuttgart Gallery; The Maiden from Afar, Royal Castle, Friedrichshafen; The Sirens, Romeo and Juliet, Birth of Venus, St. Lucas, Allegories of the Fine Arts.—Allgem. d. Biogr., iii. 397; Raczynski, ii. 205.

BRUEGHEL (Breughel), JAN, called Fluweelen (Velvet) Bruegel, born in Brussels in 1568, died in Antwerp, Jan 13, 1625. Flemish school; son of Peeter B. the elder; painted chiefly landscapes, but also genre and mythological subjects, animals and still life; pupil at Antwerp of Peeter Goetkint, but mostly self-taught; highly gifted and versatile. After a sojourn in Italy (1593–96), settled at Antwerp, where he was master of the guild in 1597, dean in 1602; a citizen in 1601. Was in Nuremberg in 1616. His works are characterized by realism, finish to the finest details, brilliancy of colour, and correct perspective. Though a conscientious and industrious artist, he was a rapid worker; greatly esteemed by his contemporaries, he had a lasting influence, and trained several pupils and followers of renown; often worked conjointly with Van Balen, Rottenhammer, and Rubens, with whom he was allied in close friendship. Works: The Five Senses (7), The Four Elements (4), Sciences and Arts, Earthly Paradise (3), Park of Brussels, thirty-seven others, Madrid Museum; Landscape (1600), Bridge of Talavera (1610), Earthly Paradise (1611), The Air (1621), three others, Louvre, Paris; Sermon of St. Norbert at Antwerp, Autumn, Brussels Museum; Pietà (figures by Rubens), Antwerp Museum; Earthly Paradise (figures by Rubens), Flight into Egypt (figures by Rottenhammer), City on

a River (1624), four others, National Museum, Amsterdam; Christ and the Magdalen, Rotterdam Museum; The Flood, six others, Cassel Gallery; four in Brunswick Museum; Forge of Vulcan (figures by Van Balen), Feast of Bacchus (figures by Rottenhammer), St. Hubert (figures by Rubens), The Paradise, Still life, Berlin Museum; Landscapes (dated 1604, 1605 (3), 1608 (3), 1611 (2), 1612, 1613), twenty-two others, Dresden Gallery; Flora (figures by Rubens), Landscapes (1598, 1599, 1609, 1610, 1612, 1615, 1616, 1620), eighteen others, Old Pinakothek, Munich; Adoration of the Magi (1598), The Four Elements (1604, figures by Rottenhammer), Bouquet (1625), four others, Vienna Museum; Landscapes (7), Hermitage, St. Petersburg; Christ on Lake Genesareth (1595), Landscapes with Hermits (1595, 1596, 1597), Abundance (1605), Bouquet (1608), Daniel in Lion's Den (1608), Fire and Water (1610, 1611), Ambrosiana, Milan. His son Ambrosius (born Aug. 10, 1617, died Feb. 9, 1675), was a distinguished flower painter; pupil of his brother Jan, the younger.—Allgem. d. Biog., iii. 403; Biog. nat. de Belgique, iii. 26; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), 304; Dohme, 1i.; J. van der Kellen, i. 220; Michiel, v. 351; Riegel, Beiträge, ii. 40; Rooses (Reber), 127.

BRUEGHEL, JAN, the younger, born in Antwerp, baptized Sept. 13, 1601, died after 1677. Flemish school; son and pupil of Velvet Brueghel; went to Italy in 1622, returned in 1625, little influenced by Italian art. Like his father, he remained essentially Flemish. He was for a long time unjustly ignored, as many of his pictures were attributed to his father. Rubens, Van Diepenbeeck, Van Tulden, and Van Balen often supplied the figures in his landscapes. Works: Halt in front of an Inn (1641), Landscape, Tower on Seashore (1642), Dresden Gallery.—Biog. nat. de Belgique, iii. 34; Ch. Blanc, École flamande; Dohme, 1i.; Michiels, v. 370.

BRUEGHEL, PEETER, the elder, called Boeren (Peasant) Brueghel, born at Brueghel, near Breda, about 1525–1530, died in Brussels about 1570. Flemish school; pupil of Pieter Koeck van Aalst, and of Hieronymus

Cock, and greatly influenced by the works of Hieronymus Bosch, whose subjects he imitated; became master of the guild in Antwerp in 1551, and shortly after went to Italy; after his return lived at Antwerp until 1563, then settled at Brussels. Painted chiefly scenes from peasant life, which he treated from a realistic and humorous point of view, not always avoiding coarseness; also some scriptural subjects and ghost and incantation scenes, in the manner of Bosch. Left a great number of masterly drawings, and some etchings made on his travels. Works: Triumph of Death, Madrid Museum; Landscape, Village Dance, Louvre, Paris; Job on his Dunghill, Douai Museum; Village Feast, Nancy Museum; Massacre of the Innocents, Brussels Museum; Christ on Lake Genesareth, Seaport, two Landscapes, Cassel Gallery; St. John preaching, Basle Museum; do., and Peasants' Frolic, Old Pinakothek, Munich; do., and Peasants' Brawl, Dresden Gallery; Contest between Carnival and Lent (1559), Children's Frolic (1560), Massacre of the Innocents, Christ bearing the Cross (1563), Tower of Babel (1563), four others, Museum, Vienna; St. John preaching, Dance of Death, The Blind leading the Blind, and others, Liechtenstein Gallery, ib.; The Blind leading the Blind (1568), Naples Museum; Christ bearing his Cross, Uffizi, Florence.—Allgem. d. Biog., iii. 400; Biog. nat. de Belgique, iii. 19; Ch. Blanc, École flamande; Dohme, 1i.; Michiels, v. 321; Rooses (Reber), 75.

BRUEGHEL, PEETER, the younger, called Höllen (Hell) Brueghel, born in Brussels in 1564, died in Antwerp about 1637. Flemish school; son of Peeter B. the elder; pupil of Gilles van Coninexloo; registered as a master in Antwerp in 1585. He was much influenced by the works of his father, whose predilection for ghostly and diabolical subjects he inherited, but he was his inferior in invention, colouring, and technical merit. Works: Christ delivering Souls from Purgatory, National Museum, Amsterdam; Christ bearing the Cross (1607), Antwerp Museum; do. (1606) and Peasants' Brawl, Berlin Museum; Hell (1596), Temptation of St. *Anthony* (1604), Destruction of Sodom and Gomorrah, Dresden Gallery; Rape of Proserpine, Tower of Babel, Conflagrations (2), Landscapes (2), Madrid Museum; Fall of Rebel Angels, Brussels

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Museum.—Allgem. d. Biog., iii. 402; Biog. nat. de Belgique, iii. 24; Ch. Blanc, École flamande; Dohme, 1i.; Michiels, v. 343; Rooses (Reber), 80.

BRÜLLOW (Brylow), KARL PAVLOVICH, born in St. Petersburg in 1799, died at Marciano, near Rome, June 23, 1852. History painter, pupil of St. Petersburg Academy under Ivanoff; went in 1823 to Rome, and after his return became court painter and professor at the Academy. In 1835 he visited Greece, Turkey, and Palestine, and later went again to Italy. He was member of the St. Petersburg, Milan, and Bologna Academies. Works: Narcissus (1819); Last Day of Pompeii (1833), Hermitage, St. Petersburg; Murder of Inez de Castro; Ascension, Kasan Church, St. Petersburg; fresco paintings in Isaac Church, many portrait and genre scenes in Hermitage.—Brockhaus, iii. 619; Meyer, Con. Lex., iv. 10.

BRUMIDI, CONSTANTINO, born in Rome, June 20, 1805, died in Washington, Feb. 19, 1880. History painter; studied in Rome and became member of the Academy when thirteen years old; painted frescos in several palaces of his native city and under Gregory XVI. for three years in the Vatican. After the occupation of Rome by the French in 1849, he went to America, where he was naturalized in 1852; went to Mexico in 1854; after his return to Washington was made captain of cavalry, and afterwards entrusted with the decoration of the Capitol. His Apotheosis of *Washington* and scenes from American history and allegories in the Capitol, Washington, were the first frescos painted in America.—Meyer, Conv. Lex., xviii. 158.

BRUN. See *Lebrun*.

BRUNE, Mme. AIMÉE PAGÈS, born in Paris, Aug. 24, 1803, died there, Aug. 11, 1866. Genre and history painter; pupil of Charles Meynier. Medals: 2d class, 1831; 1st class, 1841. Works: Sleep, Awakening, Elopement, Undine (1831); Condemnation of Anne Boleyn, The Bravo, The Prophecy (1833); Sad News (1834); Silvio Pellico (1835); Birth in a Fisherman's Family (1837); Moses Saved (1841); Jairus's Daughter (1842); Raphael introduced to Leonardo da Vinci by Bramante (1845); Jephthah's Daughter (1846); The Virgin offering Flowers in the Temple (1853).

BRUNI, FEODOR ANTONOVICH, born in Milan in 1801, died in St. Petersburg, Nov. 1875. History painter; studied in 1834 in Rome, became, in 1849, director of the painting department at the St. Petersburg Academy, then rector, and in 1866 also director of the School of Mosaics. Works: Apparition of Virgin (Kasan Church, St. Petersburg), Death of Cleopatra, Brazen Serpent, Christ on Mount of Olives, Bacchante giving a Child to drink.—Künst-Chronik, xi. 73.

BRUNNER, HANS, born in Munich, March 2, 1813. Genre and portrait painter; pupil of Munich Academy, under Cornelius; visited in 1833 the Bavarian Alps and Tyrol; lived then for some time in Venice. In 1840 he left Munich and lived until 1865 in

Salzburg and Southern Tyrol, then went to Stuttgart, and in 1869 returned to Munich. Works: Legend of the Untersberg near Salzburg, Return from the Chase, Gondola Sail (1876), Tasting Wine (1877), Fisher Maiden, Poachers, Meran, Portraits of Austrian Noblemen.—Müller, 83.

BRUNNER, JOSEF, born in Vienna, March 14, 1826. Landscape painter; son of the court painter, Leopold B. the elder (1788–1866); pupil of Zaharadniczek, and of Jos. Feid; travelled in Germany, Italy, Switzerland, and Wallachia. Studio in Vienna. Works: Black Tower near Mödling, View in Silesia, Fir-Trees in Twilight, View in the Klause near Mödling, View near Lundenburg, View on the Traun, Mountain Lake in Carinthia.—Wurzbach, ii. 175.

BRUNNER, LEOPOLD, the younger, born in Vienna, Sept. 14, 1822, died there, Dec. 24, 1849. German school; animal painter, brother of preceding, pupil of Vienna Academy. Works: Feeding the Goat (1849), Vienna Museum; others in National Museum, Pesth; Dog Company (1852); Domestic Animals on a Hill (1855).—Wurzbach, ii. 176.

BRUNO, ST., HISTORY OF, Eustace *Lesueur*, Louvre, Paris; canvas, 22 pictures, each, H. 6 ft. 4 in. × 4 ft. 3 in. The principal events in the life of St. Bruno, founder of the Chartreuse, Paris, were painted in 1645–48 for the spaces between the pilasters in the little cloister of that monastery, to replace similar pictures upon canvas painted in 1508, which were almost destroyed by time, and which had been preceded by frescos painted in 1350. The designs (146) are also in the Louvre. In 1776 they were offered to Louis XVI. for 132,000 livres, the convent to receive copies; but the Order was suppressed soon after, and the pictures passed to the crown. After restorations they were placed in the Louvre in 1818.

1. St. Bruno listening to Raymond Diocrès preaching. Filhol, x. Pl. 686; Landon, Musée, vii. Pl. 70.

2. Death of Raymond Diocrès. Filhol, vi. Pl. 482; Landon, Musée, vii. Pl. 25.

3. Raymond Diocrès responds after Death. Filhol, vi. Pl. 379; Landon, Musée, vii. Pl. 27.

4. St. Bruno in Prayer. Filhol, vii. Pl. 440; Landon, Musée, vii. Pl. 30.

5. St. Bruno teaching Theology at Rheims. Filhol, iii. Pl. 145.

6. St. Bruno exhorting his Friends to give up the World. Filhol, ix. Pl. 705; Landon, Musée, xvii. Pl. 70.

7. St. Bruno's Dream. Filhol, ix. Pl. 693; Landon, Musée, xvii. Pl. 68.

St. Bruno's Dream, Lesueur, Louvre, Paris.

8. St. Bruno and his Companions giving their Property to the Poor. Filhol, ix. Pl. 680; Landon, Musée, viii. Pl. 49.

9. St. Bruno arrives at Grenoble. Filhol, viii. Pl. 529; Landon, Musée, viii. Pl. 54.

10. St. Bruno travelling to the Chartreux. Filhol, viii. Pl. 548; Landon, Musée, xv. Pl. 33.

11. St. Bruno building the Monastery.

Filhol, viii. Pl. 562 ; Landon, Musée, vii. Pl. 39.

12. St. Bruno taking the Monastic Habit. Filhol, v. Pl. 343 ; Landon, Musée, viii. Pl. 5.

13. Pope Victor III. confirming the Chartreuse. Filhol, ix. Pl. 717; Landon, Musée, vii. Pl. 63.

14. St. Bruno bestowing the Monastic Habit. Filhol, ix. Pl. 710 ; Landon, Musée, vii. Pl. 65.

15. St. Bruno receiving a Letter from Pope Urban II. Filhol, ii. Pl. 139 ; Landon, Musée, vii. Pl. 34.

16. St. Bruno before Pope Urban II. Landon, Musée, viii. Pl. 37.

17. St. Bruno refusing the Archbishopric of Reggio. Filhol, vi. Pl. 421; Landon, Musée, viii. Pl. 41.

18. St. Bruno in the Deserts of Calabria. Filhol, ix. Pl. 699 ; Landon, Musée, viii. Pl. 26.

19. Meeting of St. Bruno and Count Roger. Filhol, v. Pl. 301; Landon, Musée, viii. Pl. 28.

20. Apparition of St. Bruno to Count Roger. Filhol, iii. Pl. 205 ; Landon, Musée, viii. Pl. 30.

21. Death of St. Bruno, Oct. 6, 1101. Filhol, iv. Pl. 253 ; Landon, Musée, vii. Pl. 41.

22. St. Bruno borne to Heaven. Filhol, viii. Pl. 574 ; Landon, Musée, viii. Pl. 35.

Series engraved, in reverse, by Chauveau; Nos. 15 and 22 by S. le Clerc ; No. 22 by F. Poilly.—Villot, Cat. Louvre ; Landon, i. 18-39.

BRUNO, ST., VISION OF, *Guercino*, Bologna Gallery ; canvas, H. 11 ft. 10 in. × 7 ft. The Virgin and Child in a glory of Angels ; below, St. Bruno in Prayer ; at right a monk with a crucifix in his hand, reading. One of Guercino's best works. Painted in 1646 for the Church of the Certosa, Bologna ; carried to Paris in 1796 ; returned in 1815. Engraved by G. Rosaspina.—Pinac. di Bologna, Pl. 21 ; Meyer, Künst. Lex., iii. 4 ; Landon, Musée, xii. Pl. 6 ; Burckhardt, 793.

BRUSASORCI, the elder, born in Verona, in 1494, died in 1567. Venetian school. Real name Domenico Riccio ; pupil of Carotto, according to Ridolfi, or of Niccolò Giolfino, according to Lanzi. Studied later in Venice the works of Titian and of Giorgione, and learned to imitate their styles, though not without some originality. His mural and panel works are to be seen chiefly in Verona. His excellence as a fresco painter

Vision of St. Bruno, Guercino, Bologna Gallery.

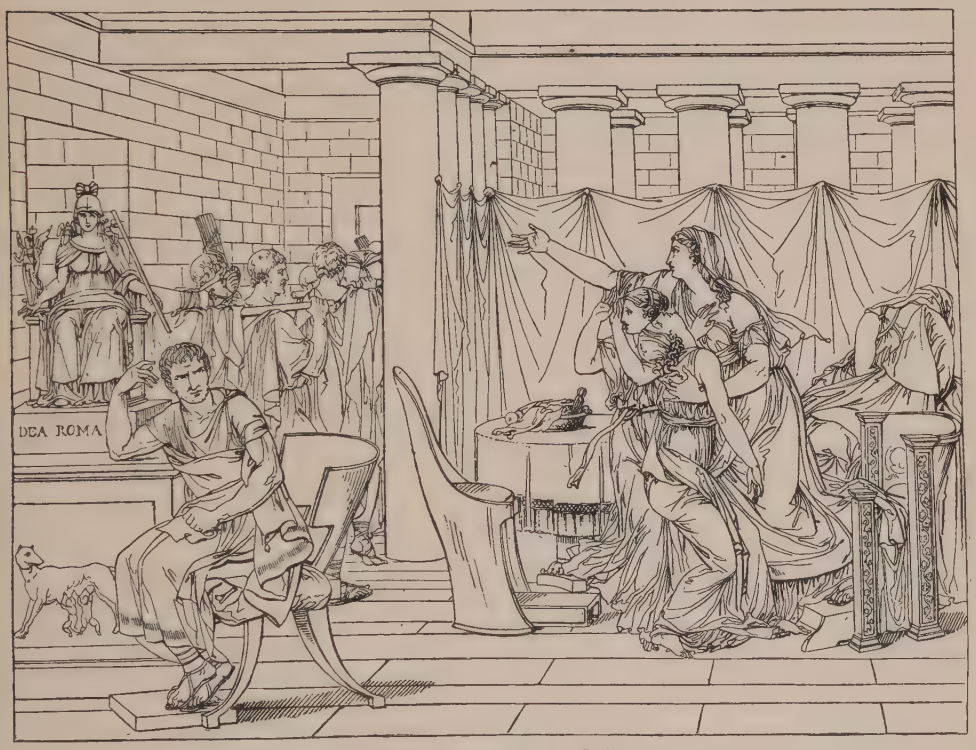
is shown in the Entry of Clement VII. and Charles V. into Bologna, which he painted in a hall of the Casa Ridolfi, Verona.—Ch. Blanc, École vénitienne; Seguier, 216; Burckhardt, 167, 191, 607, 746 ; Bernasconi, 302.

BRUSASORCI, the younger, born in 1540, died in 1605. Venetian school. Real name Felice Riccio, son and pupil of Domenico Riccio ; after his father's death, finished studies under Jacopo Ligozzi, Florence, and

returned to Verona master of a refined and elegant style. Many of his works are in the churches of Verona, among the best of which is St. Helena in S. Elena. There is a Holy Family by him in the Louvre, and a Victory of the Veronese at Desenzano in the Verona Gallery. His sister Cecilia, who studied under her father, was an excellent portrait painter.—Ch. Blanc, École vénitienne ; Bernasconi, 349.

Rest, Peasant Delegation, The Prince on the Promenade, Pilgrims Returning, Visit at the Studio, Power of Music, The Petitioner.—Illustr. Zeitg. (1877), ii. 327; (1878), i. 67.

BRUTUS, Jean Louis *David*, Louvre, Paris ; canvas, H. 10 ft. 8 in. × 13 ft. 10 in.; signed, dated Paris, 1789. Brutus, returned home after the punishment of his sons, is seated at left in the shadow of the statue of Roma, holding in his hands the written evi-



Brutus, Louis David, Louvre, Paris.

BRUSH, GEORGE DE FOREST, born in Shelbyville, Tenn., in 1855. Figure painter, pupil of the National Academy ; member of Society of American Artists ; professor of antique class, Art Student's League. Studio in New York. Works : Mourning her Brave, T. B. Clarke, New York ; Portrait of A. C. Brush (1882).

BRÜTT, FERDINAND, born in Hamburg, July 13, 1849. Genre painter, pupil at Weimar art school of Pauwels ; settled in 1876 in Düsseldorf. Works : Disturbed

dence of their guilt ; at right, his wife and daughters are overcome with grief at the sight of the lictors in the background bearing the bodies of the young men. Painted for Louis XVI. Salon, 1789. — Landon, Musée, x. Pl. 37 ; Villot, Cat. Louvre.

By G. G. *Lethière*, Louvre ; canvas, H. 14 ft. 4 in. × 25 ft. Brutus, with Collatinus, his colleague, on his right, sits on a platform overlooking the place of execution, with the senators behind him ; in the centre, two lictors raise the body of one of the sons, already

executed, while the other prepares to meet his fate; in background, architecture. Collection of Louis XIII.; Salon, 1812; acquired in 1819 for 15,000 fr.—Réveil, x. 659.

BRUYCKER, FRANÇOIS ANTOINE DE, born in Ghent, Belgium, in 1816. Genre painter; pupil of Ghent Academy, and in Antwerp of Ferd. de Braekeleer. Gold medal in 1860; member of Amsterdam Academy. Works: Suspicion (1842), Wooing, Dost Remember? Hot Shells, Spring Day, Old Gardener (1857), The Widow (1860), Reminiscence of Olden Times, Funny Idea, Motherly Caresses, Child and Kitten (Leipsic Museum), Envy and Distrust.—Art Journal (1866), 75; Müller, 84.

BRUYN (Brun), BARTHEL, born in Cologne in 1494, died there between 1556 and 1557. German school; history and portrait painter; formed himself after Jan Schoreel, the painter of the Death of the Virgin, and in his portraits resembled Holbein. Later he became a weak imitator of the Italian masters, especially of Michelangelo. Works: Martyrdom of St. Ursula, Adoration of the Magi, Burgomaster Browiller, do. and Wife, Two Male Portraits, Old Lady of the Questenberg Family, Cologne Museum; Corpus Christi, Cologne Cathedral; St. Catherine and 18 others, Munich Gallery; Madonna, Burgomaster Ryth, Berlin Museum; Portraits in Städel Gallery, Frankfort, in Gotha, Brunswick, and Brussels Galleries; Altarpiece in St. Victor's Church, Xanten (masterpiece).—Allgem. d. Biog., iii. 456; Merlo, Nachrichten, 69; W. & W., ii. 497.

BRYES, Greek painter, of Sicyon, father and master of *Pausias*, 4th century, B.C.

BUCHSER, FRANZ, born at Feldbrunnen, near Solothurn, Switzerland, about 1829(?). Genre and portrait painter; studied in Rome, Paris, and Antwerp; went to Spain at the age of twenty-two, and thence to England, where for three years he painted genre pictures, but more especially horses and portraits; in 1857 he returned to Spain, visited Morocco soon after, and again, during the Spanish campaign of 1860, in the suite of Gen. O'Donnell. Having returned to Switzerland he went in 1866 to America, where he spent five years. Works: Three Friends; Return from Market, Jews of Mekiness (1862); Mowers (1867); Mary Blanc (1869); Negro Picture (1870); Resignation (1867), Negro Soldiers in Streets of Washington, Rapids of St. Mary on Lake Superior, Basle Museum; Caught by the Tide (1879); Singer of Sudan (1881). Portraits of Generals Lee and Sherman, Secretary Sherman, etc.—Illustr. Zeitg. (1873), ii. 140; Kunst-Chronik, xiv. 605; xvi. 657.

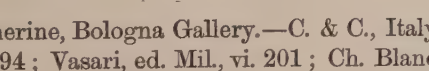
BUCKWHEAT HARVEST (La Récolte du Sarrasin), Jean François *Millet*, Martin Brimmer, Boston. In foreground, a woman binding sheaves, which another is packing in a pannier; behind them, several women carrying panniers to background, where men are threshing. This picture is the original pastel, made in 1868, which passed from the Garet Collection, Paris, to Mr. Brimmer. The oil picture, painted from it in 1874 and one of the last pictures on which Millet worked, was sold at the Frederic Hartmann sale, Paris (1881), for 47,000 francs. Etched by Charles Courtry.—Gaz. des. B. Arts (1875), XI. 438.

BUECKLAER (Beukelaar), JOACHIM, born in Antwerp in 1530, died after 1575. Flemish school; genre painter, pupil of Pieter Aertszen. Registered in the Antwerp guild in 1560. His subjects are chiefly market and kitchen scenes, also biblical events admitting of combination with genre. Works: Purveyor, Lille Museum; Christ before Pilate (1561), Fish-Market (1568), Old Pinakothek, Munich; Christ healing the Lame (1575), Hermitage, St. Petersburg. —Biog. nat. de Belgique, ii. 382; Michiels, vi. 304; Rooses (Reber), 73.

BUFFALMACCO, BUONAMICO, 14th century, died after 1351. Florentine school; real name Cristofani Buonamico. According to Vasari, he died in 1340 at the age of seventy-eight, but his name appears in the list of the Florentine Company of Painters of 1351, and Baldinucci says that he lived later

than 1358. Rumohr doubts, and Kugler denies, his existence. Vasari says he was the pupil of Andrea Tafi and represents him as a practical joker, who lived a merry life and died a beggar; but that he was an excellent painter and able to outdo all others when he could be persuaded to work. He assigns many works to him, but it is doubtful if any examples remain.—C. & C., Italy, i. 387; Vasari, ed. Mil., i. 499; Rumohr, Italienische Forschungen, 14.

BUGIARDINI, GIULIANO, born in Florence, Jan. 29, 1475, died there, Feb. 16, 1554. Florentine school; studied the antique in the garden of the Medici, where he became the friend of Michelangelo and followed him into the workshop of Ghirlandajo. Afterward was scholar of and assistant to Mariotto Albertinelli with Francia Bigio in Florence, and later was employed by Michelangelo on the ceiling of the Sistine Chapel. His usual theme is the Madonna, sometimes with the youthful St. John, and sometimes with Saints. Among his works, which are usually signed Jul. Flor. (Florentinus), are: Birth of Christ, sacristy of Sta. Croce; Weeping Madonna, Uffizi, Florence; Martyrdom of St. Catherine, S. M. Novella, ib.; Madonna and Baptist, Leipsic Museum; Nativity, Berlin Museum; Marriage of St.



Catherine, Bologna Gallery.—C. & C., Italy, iii. 494; Vasari, ed. Mil., vi. 201; Ch. Blanc, École florentine; Burckhardt, 638; Lübke, Gesch. ital. Mal., i. 176.

BÜHLMEYER, KONRAD, born in Vienna, Aug. 18, 1835, died there in Nov., 1883. Landscape and animal painter, pupil of Vienna Academy; studied then several years in Düsseldorf, and later in Zürich under Koller. Works: Wood-Path; View near Lundenburg; View in Salzburg; View in the Ramsau; On Gmunden Lake; Driving the Cattle to the Alp, Vienna Museum; Animals Resting; Driving Sheep Home; The Ploughman; Cows on the Water; Pasture (1883).—Müller, 85.

BULAND, JEAN EUGÈNE, born in Paris; contemporary. Genre painter; pupil of Cabanel and Yvon. Medal, 3d class, 1885. Works: Offering to God, Lycenion and Daphnis (1880); Annunciation, After Two Years' Absence (1881); Jesus with Martha and Mary, Singing Lesson (1882); Penniless (1883); Marriage innocent, Visit on the Day after Marriage (1884); Restitution to the Virgin the Day after Marriage, Decorative Panel (1885).

BULARCHUS, painter, early period. Pliny says (vii. 39 [126], xxxv. 34 [55]) that King Candaules of Lydia paid its weight in gold for a large picture by him representing his battle with the Magnetes.

BULGARINI, BARTOLOMMEO, died in Siena in 1378. Sienese school; called also Bolgharini, and by Vasari Bologhini. Pupil of Pietro Lorenzetti; member of the supreme council in 1362, and finally lay-brother in the hospital at Siena. Vasari says he painted many pictures in Siena, and in other parts of Italy, but none exist. Vasari's portrait of Pietro was copied from Bulgarini's.—C. & C., Italy, ii. 172; Meyer, Künst. Lex., iii. 60; Vasari, ed. Mil., i. 477.

BUNCE, WILLIAM GEDNEY, born in Hartford, Conn., in 1842. Landscape painter; pupil of William Hart in New York, Andreas Achenbach in Düsseldorf, and Clays in Brussels. Lived twelve years in Europe. Studio in New York. Works: Venice—Night (1876); Venice—Morning, La Luna Veneziana (1878); Approach to Venice, Paris Exposition; Twilight in Holland, T. B. Clarke, New York; Watch Hill—Rhode Island (1880); Venetian Boats (1881); Satucket Hillside—New England, Among the Sails—Venice, Bit of Harbour—Venice (1882); Sun, Sails and Sea—Venice, Day in May—Venice (1883); On the Lagoon, San Giorgio (1884); Venetian Day, Venetian Night (1885).

BUNEL, JACQUES, born at Blois, 1558, died in 1614. French school, pupil in Rome of Federigo Zucchero; was court painter to Henry IV.; with Dubreuil decorated the small Louvre Gallery, which was burnt in

1661. Works: Descent of Holy Ghost, Assumption, Bordeaux Museum.—Ch. Blanc, École française.

BUNKER HILL, BATTLE OF, John *Trumbull*, Yale College Gallery, New Haven, Conn.; Fought on Breed's Hill, near Boston, June 17, 1775. The British troops have just become masters of the field, the Americans sullenly falling back; in centre, General Warren, dying, supported by a soldier on his knees who wards off with one hand the bayonet of a British grenadier; Colonel Small, of the British army, is also seizing the soldier's musket; behind him is Colonel Pitcairn, mortally wounded; Generals Howe and Clinton are behind the principal group, and General Putnam is ordering a retreat.

BUNNER, ANDREW FISHER, born in New York, in 1841. Landscape painter; studied five years in Germany, France, and Italy. First exhibited at National Academy, New York, in 1867. Elected an A. N. A., in 1880. Went to Venice in 1882 and is still (1885) living there. Works: Fishing Boats on the Maas (1880); San Giorgio Maggiore —Venice (1881); off the Campo Santo, Canal dei Mati, Il Campiello (1882); San Giorgio della Salute, La Guidecca, Rio della Verona (1883); San Andrea, Venetian Garden (1884); Canale San Severo, San Marsilian, Casa dei Pescatori, Rio del Aqua (1885).

BUONACCORSI. See *Vaga.*

BUONAMICI. See *Tassi.*

BUONAMICO. See *Buffalmacco.*

BUONARROTI. See *Michelangelo.*

BUONCONSIGLIO, GIOVANNI, of Vicenza, flourished 1497–1530. Commonly called Il Marescalco. Probably assistant to Speranza, where he felt the influence of the Paduan school; subsequently took Antonello da Messina for his model. Painted alternately in Vicenza, in Venice, and in the neighbouring provinces. Style much like that of Benedetto Montagna, but while he improved by study of Carpaccio, Buonconsiglio formed his style under the influence of Antonello and Gio. Bellini. Among his best works are the Virgin and Child in San Rocco, Vicenza, painted in 1502; Christ between two Saints, in the Gesuiti, Venice; and the Virgin, Child, and Saints, three pictures, 1511–1513, much restored, in the Duomo of Montagnana (near Vicenza); Lamentation over dead body of Christ, Gallery, Vicenza; Altarpieces at S. Giacomo dell Orto, and S. Spirito, Venice; Madonna with Saints (1497), Venice Academy.—C. & C., N. Italy, i. 436; Burckhardt, 604.

BUONFIGLIO. See *Bonfigli.*

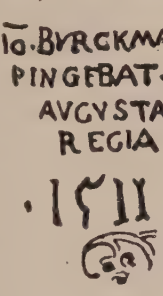
BUONINSEGNA. See *Duccio* di Buoninsegna.

BURCHETT, RICHARD, born at Brighton, England, in 1817, died in Dublin, in 1875. History painter, pupil of School of Design at Somerset House, London, of which he was assistant master in 1845, and head master in 1851. He was the master of Elizabeth Thompson Butler, of Luke Fildes, and of W. W. Ouless. Works: Edward IV. withheld by Ecclesiastics from pursuing Lancastrians into a Church, Expulsion of Peasants from New Forest by William the Conqueror, portraits of Tudors in Houses of Parliament.

BÜRCK, HEINRICH, born in Dresden, Nov. 27, 1850. History and genre painter; pupil of Dresden Academy under Theod. Grosse, in Antwerp under Pauwels, and in Berlin under Karl Gussow; was in Italy in 1875–78. Works: Helgi and Sigur (1873); In the Abruzzi, In the Woods (1877); Perseus and Andromeda (1880).—Müller, 85.

BURCKMAIR (Burgkmair), HANS, the elder, born in Augsburg in 1473, died there, 1531. German school; history and portrait painter; son and pupil of Thoman B., and pupil of Schongauer, though influenced in some respects by Dürer. Master of the Augsburg guild in 1498. Probably

visited Italy about 1507. He aimed at strong characterization rather than ideal form, and ranked among the best masters of his time. Works: Basilica Pictures (1501, 1502, 1504), Christ and Mary (1507), Crucifixion (1519), Battle at Cannæ (1529), all in Augsburg Gallery; Ursula Altar (before 1505), Dresden Gallery; Saints (1505), Madonna (1510), both in Maurice Chapel, Nuremberg; Madonna (1509), Museum, ib.; Pietà, Carlsruhe Gallery; Holy Family (1511), St. Ulric, St. Barbara, Berlin Museum; John Evangelist (after 1520), do., and St. John Baptist (1518), Duke William IV. of Bavaria (1526), and Wife, Esther before Ahasuerus (1528), Old Pinakothek, Munich; Portrait of himself and Wife (1526), Vienna Museum.—Allgem. d. Biog., iii. 576; Ch. Blanc, École allemande; Dohme, 1i.; Nagler, Mon., iii. 237; Kugler (Crowe), i. 195; Lübke, Geschichte der Renaissance in Deutschland, i. 55; Woltmann (Bennett), Holbein and his Time, 87; W. & W., ii. 446; iii. 237.



BURCKMAIR, HANS, the younger, flourished in Augsburg until 1559. German school; son and pupil of Hans the elder. Many of the pictures and wood-cuts ascribed to his father, bearing a later date than 1531, may be works of his hand.—W. & W., ii. 450.

BURCKMAIR (Burgkmair), THOMAN, born about the middle of 15th century, died in Augsburg, 1523. German school. The founder of a family of painters that flourished through several generations. According to his own statement in the Augsburg record of painters, he became an apprentice in 1460. Figures short, flesh tones of a heavy brown, and outlines hard. Works: Christ conversing with St. Ulric, Virgin with St. Elizabeth (1480), Cathedral, Augsburg; Martyrdom of St. Stephen, St. Lawrence, and Scenes from the Passion, Augsburg Gallery.—Kugler (Crowe), i. 144; Schnaase, viii. 455; W. & W., ii. 116.

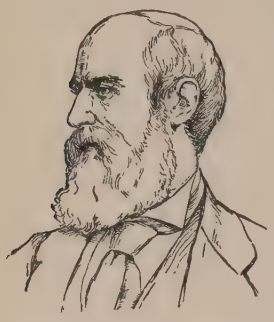
BURG, ADRIAAN VAN DER, born at Dordrecht about 1697, died in 1737. Dutch school; portrait painter; pupil of Arnold Houbraken, whom he accompanied to Amsterdam. Works: Portraits of the seventeen directors of the mint, Dordrecht.

BURGER, ANTON, born in Frankfort in 1825. Landscape and genre painter; pupil at the Städel Institute under Jakob Becker and Jakob Dielmann; then for two years in Munich, and in 1856 in Düsseldorf; visited Paris, the Netherlands, and Italy. Since 1857 settled at Cronberg in the Taunus. Great gold medal, Munich, 1869. Works: Old City, Village Street, Farmhouse, Beer Garden, Bowling Alley, Village Kitchen, Two Winter-Hunts (1879).—Müller, 85; Zeitschr. f. b. K., xi. 113.

BURGER, LUDWIG, born in Cracow, Galicia, Sept. 19, 1825, died in Berlin, Oct. 22, 1884. History painter and illustrator; pupil of Berlin Academy, in 1852 of Antwerp Academy, and in Paris under Couture. As illustrator for the Leipsic Illustrirte Zeitung he visited Hungary in 1857, and joined the campaigns in Schleswig in 1864, and in Bohemia in 1866. From 1869 he turned to decorative painting, became member of the Berlin Academy, and visited Italy in 1872–73. Medal in Vienna, 1873; Munich, 1876. Works: Wall and Ceiling Paintings (1870), City Hall, Berlin; Colossal Figures representing Military Virtues (1878), School of Cadets, Lichterfelde, near Berlin.—Illust. Zeitg., 1876, ii. 145; Müller, 86.

BURGESS, JOHN BAGNOLD, born in London in 1830. Genre painter; son of H. W. Burgess, landscape painter to King William IV.; pupil in London of Mr. Leigh, and of the Royal Academy. Draws his subjects largely from Spain and Morocco, which he has visited. Elected an A.R.A. in 1877. Works: Castilian Almsgiving (1859);

Benighted (1860); Bravo! Toro! (1865); Spanish Monk (1867); Students of Salamanca (1869); Gitano Rico (1872); Barber's Prodigy (1875); Licensing Beggars in Spain (1877); Student in Disgrace (1878;) Convent Garden (1879); Genius of the Family (1881); Spanish Letter-Writer (1882); The Meal at the Fountain (1883); Una Limosnita (1885).—Art Journal (1880), 297; (1882), 136, 207.

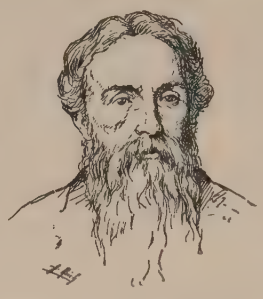


BURGKMAIR. See *Burckmair.*

BURGOYNE, SURRENDER OF, John *Trumbull*, rotunda of Capitol, Washington; canvas, H. 12 ft. ×18 ft. General Gates, standing, surrounded by his officers, near the entrance to his marquée, declines to receive the sword of General Burgoyne, who surrendered to him at Saratoga, Oct. 17, 1777; in distance, troops marching. Painted in 1817–24 for $8,000. Original study in Yale College Gallery.

BÜRKEL, HEINRICH, born at Pirmasenz, Rhenish Palatinate, May 29, 1802, died in Munich, June 10, 1869. Genre and landscape painter; pupil of Munich Academy, but mostly formed himself, studying and copying the Dutch masters in the Munich and Schleissheim Galleries. In 1829 he went to Rome, and after his return in 1832 became popular for his humorous genre scenes. Was honorary member of the Munich, Dresden, and Vienna Academies. Works: Peasant with upset Hay Wagon, Return from Bear-Hunt, Pontine Swamps, The Campagna, Morning in Tyrol, Entry of the Best Shot, Muleteer's Rest.—Kunst-Chronik, iv. 162; Zeitschr. f. b. K., v. 161.

BURNE-JONES, EDWARD, born in Birmingham, England, Aug. 28, 1833. Student at Exeter College, Oxford, with William Morris and Swinburne, the latter of whom dedicated to him his first volume of poems; went to London in 1856 and became a pupil of D. G. Rossetti, whose manner he imitated for several years, but he soon formed a style of his own, inclining more to idealism and abstract beauty than to realism, and he is now one of the chief exponents in England of the romantic school. In 1857–58 he was associated with Rossetti, Morris, Prinsep, and others, in painting the Arthurean frescos on the walls of the Oxford Union Debating Room. In 1861 he was one of the originators of the now well-known house of Morris & Co., and he has made many designs for stained glass windows and other decorative work. His studio is at the Grange, Hammersmith Road, in the house of Richardson the novelist. Elected an A.R.A. in 1885. Works: Green Summer (1863); Story of Dorothea (1866); Day, Night, Spring, Summer, Autumn, Winter (1867–68); Wine of Circe (1869); Phyllis and Demophoön (1870); Chant d'Amour, Love among the Ruins, (1873); Beguiling of *Merlin*, Days of Creation, Mirror of Venus (1877); Temperantia, Fides, St. George, Spes, A Sibyl (1877); Luna, Pan and Psyche (1878); Story of Pygmalion (4), Annunciation (1879); The Golden Stairs (1880); Danäe at the Brazen Tower, Tree of Forgiveness, Earth, Perseus and the Graiæ, Feast of Peleus, The Mill, Cupid's Hunting Fields (1882); An Angel, Wheel of *Fortune*, The Hours (1883); King *Cophetua* and the Beggar Maid, Wood Nymph (1884); *Laus* Veneris.—Univ. Mag. (1879), iv. 40; Portfolio (1870), 17; Scribner's Mag. (1872), iv. 748.



BURNIER, RICHARD, born at The Hague in 1826, died at Düsseldorf, March 17, 1884. Landscape and animal painter; studied from nature and after the Dutch masters, then from 1850 in Düsseldorf under A. Achenbach and Schirmer, and from 1855 in Paris

after Troyon and the French idyl-painters. He then continued his studies in Belgium in 1858–61, and in Holland in 1863–67, and settled in Düsseldorf. Member of the Amsterdam Academy. Works: After the Storm (1857), Liège Museum; Afternoon on the Heath (1859), Interrupted Milking (1871), Cows on the Strand (1872), Passing Storm (1873), Afternoon in the Meadow (1874), Autumn Morning, Evening (1874), The two Friends (1875), Wood Path (1876), Kunsthalle, Hamburg; Wild Bull, Brussels Museum.—Müller, 87.

BURNITZ, KARL PETER, born in Frankfort in 1824. Landscape painter, self-taught; was a lawyer; went in 1850 to Paris, where he painted for ten years; since 1860 in Frankfort. Works: Wood Landscape (1860), Städel Gallery, Frankfort; Starnberg Lake (1871); Three Landscapes (1879).—Müller, 87.

BUSCH, FRIEDRICH, born in Düsseldorf in 1808, died there, Jan. 6, 1875. Genre painter; pupil of the Düsseldorf Academy. Works: Spinning Maiden, Huntsman and his Sweetheart, Girl at the Well.—Kunst-Chronik, x. 236.

BUSH, NORTON, born at Rochester, N. Y., in 1834. Landscape painter; pupil of James Harris in Rochester, and of Cropsey in New York. Lives in San Francisco. In 1853, 1868, and 1875, sketched in South and Central America. Works: Lake Nicaragua; Bay of Panama; Summit of the Sierras, River San Juan—Nicaragua, Crocker Gallery, Sacramento; Mt. Chimborazo; Volcano of Elmisti—Peru; Mt. Meiggs—Andes of Peru; Western Slope of Cordilleras; Cordilleras of Ecuador.

BUSI, LUIGI, born at Bologna in 1838, died there, June 2, 1884. Genre painter, pupil of Bologna Academy, studied afterwards in Rome, and visited Germany and France. Professor in Bologna Academy from 1871. Order of Italian Crown. Works: Tasso and Cardinal Aldobrandini; Visit of Condolence; Illegal Marriage; Visit to Young Mother.

BUSS, ROBERT WILLIAM, born in London in 1804, died there in 1875. Genre and history painter; pupil of George Clint. Painted theatrical scenes, and executed many illustrations for books. His genre pictures, many of which were engraved, were chiefly humorous. Works: Christmas in Time of Queen Elizabeth; Wooden Walls of Old England; Bitter Morning; Stingy Traveller; Musical Bore; Master's Out; Old Commodore; Watt's first Experiment with Steam; Introduction of Tobacco; Soliciting a Vote; Biter Bit; Time and Tide wait for no Man.

BUSSE, GEORG HEINRICH, born at Bennemühlen, near Hanover, July 17, 1810, died at Hanover, Feb. 26, 1868. Landscape painter; first instructed in drawing by Giesewell in Hanover, studied engraving in Dresden, and spent nine years in Italy (1835–1844). After his return in 1844 he began to paint in oil, and from 1849 exhibited almost every year at Hanover with distinguished success. Works: Grove of Diana (1849); Ruins of Imperial Palace in Rome (1850); Monte Aventino (1852); Wood in Albanese Mountains (1853); Ruins at Albano (1855); Lago d'Agnano (1857); Ruins of Lambessa (1861); Hermit's Rock and Ear of Dionysius near Syracuse (1862); Monks disputing (1862); Lago Trasimene (1863); Constantine (1865); Cefalù (1866); View near Athens (1867).—Allgem. d. Biogr., iii. 650; Andresen, iii. 230.

BUSSON, CHARLES, born at Montoire (Loir-et-Cher), July 15, 1822. Landscape painter; pupil of Rémond and Français. Medals: 3d class, 1855-57-59-63-67; 1st class, 1878; L. of Honour, 1866. Works: View near Sassenage (1846); The Loire, View in Auvergne (1852); Woods in Touraine, Hay (1853); Environs of Montoire (1855); Ford near Montoire (1857), Tours Museum; The Heath, Before the Storm (1859); Evening on the Loire, Sun-

set, Storm on the Heaths (1863); Sunrise at Sea, Evening (1864); Autumn Day, Hunting in the Marshes (1865), Compiègne; Game-Keeper Returning (1866), Luxembourg; Underbrush (1867); Sunset (1868); Ruins of Castle of Lavardin (1869); Road near Red Sea (1870); Morning in Venice, Evening in Venice (1872); Park of Sainte-Claire (1873); Ancient Ditch of Castle of Lavardin (1874); After the Rain (1875); Before the Storm (1876); Village of Lavardin (1877); Old Weir near Montoire (1879); Old Bridge of Lavardin (1880); Woods of Saint-Martin near Montoire, A Stream (1881); Fisherman's Hut at Prazay, Ruins of Lavardin Ch. (1882); Before the Rain (1883).—Larousse.

BUTIN, ULYSSE (LOUIS AUGUSTE),

born at St. Quentin, Aisne, in 1838, died in Paris, Dec. 9, 1883. French school; Genre painter; pupil of Picot and of Pils. Medals: 3d class, 1875; 2d class, 1878; L. of Honour, 1881. Works: Mussel-Beds at Villerville (1874); Saturday at Villerville (1875); Women at the Capstan (1876); Departure (1877); Burial of a Sailor at Villerville (1878), Luxembourg Museum; The Mariner's Wife (1879); Votive Offering (1880); Le Départ (1881, Amsterdam Exposition,

1883); Launching the Boat (1883).—Montrosier, Artistes modernes.

BUTLER, ELIZABETH SOUTHERDEN THOMPSON, born at Lausanne, Switzerland, about 1844. Her early life was divided between Italy and England; pupil of S. Kensington Art School, and of Mr. Standish; studied when twenty-two years old in Florence, under Bellucci, afterward painted in Rome. Returned to England in 1870; exhibited in 1873 at Royal Academy a picture

entitled Missing; the next year her *Roll* Call won for her a popularity almost without precedent in English art history. It was purchased by the Queen, and is now at Windsor. In 1875 she exhibited The 28th Regiment at *Quatre Bras*, in 1876 *Balaklava*, and in 1877 Return from *Inkerman*. In 1877 Miss Thompson married Major Wm. Francis Butler, C.B., aid-de-camp to the Queen. Later works: 'Listed for the Connaught Rangers, Remnants of an Army (1879); Scotland for Ever, Defence of Rorke's Drift (1881); Floreat Etona, Charge of the Scots Greys at Waterloo (1882).—Meynell, 68.

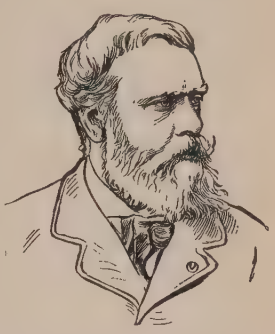
BUTTI, LORENZO, born in Austria; contemporary. Marine painter of considerable merit, made court painter in 1847. Works: Stormy Sea near Malamocco (1846), Marine with Sirocco Effect, Vienna Museum; Agitated Sea with Vessels, Sunset at Sea, Venetians trying to set on Fire an Imperial Frigate (1851).—Wurzbach, ii. 219.

BUTTINONE, BERNARDINO, of Treviglio, born probably before 1436, living in 1507. Lombard school. Proper name, Bernardino Jacobi; disciple of Vincenzo Foppa the elder, and partner of *Zenale*, whose work so resembles his that it is hard to distinguish between them. Buttinone ranked first in the partnership, and so was probably the elder. Their best common example is an altarpiece in San Martino, Treviglio, ordered in 1485. Pictures by Buttinone are a Madonna and Saints, in the sacristy of S. Ambrogio, Milan, do. in the Palazzo Borromeo, at Isola Bella, and a Virgin and Child (1454), in the Casa Castelbarco, Milan, very early work.—C. & C., N. Italy, ii. 33, 67; Calvi, Notizie, P. ii. 103–114; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., i. 491.

BYLERT, JAN VAN, born at Utrecht, died there after 1669. Dutch school; genre painter, pupil of Abraham Bloemaert; went via France to Rome, where he worked for a number of years; returned to Utrecht about 1630 and became master of the guild; in 1632 and repeatedly afterward mentioned as its dean. His pictures are rare. Works: Family Pictures (3), Utrecht Museum; Laban and Rachel, Young Women with Ring, Rotterdam Museum; Young Woman, Cassel Gallery; Pancake Eater, Girl counting Money (1626), Girl with Zither, Brunswick Gallery; Family Scene, Liechtenstein Gallery, Vienna; St. Sebastian, Harrach Gallery, ib.—Bode, Studien, 170; Kramm, i. 198; Riegel, Beiträge, ii. 183.

BYSS, JOHANN RUDOLF, born at Solothurn, Switzerland, in 1660, died in Würzburg in 1738. German school; history, landscape, and animal painter; went to Italy about 1700, and was called to Vienna in 1704, by Leopold I., to paint the ceiling of the great audience room. Lothar Franz von Schönborn, Elector of Mayence, and Prince Bishop of Bamberg, employed him about 1712 to paint at Castle Gaibach, and after the building of Castle Pommersfelden, made him supervisor of its picture gallery. After his patron's death he lived at Würzburg. Works: Allegory, Paradise (2) with many Birds and Animals, Pommersfelden Gallery. Others in Bamberg, Würzburg, Schleissheim, and Vienna.—Allgem. d. Biog., iii. 679.

CABANEL, ALEXANDRE, born at Montpellier, Sept. 28, 1823. History, genre and portrait painter; pupil of Picot; won the grand prix de Rome in 1845; medal, 2d class, 1852; 1st class, 1855; of honour, 1865, 1867, 1878; L. of Honour, 1855; Officer, 1864; Commander, 1884; Member of Institute, 1863. Professor in the École des Beaux Arts. He painted previous to 1861 in the classical style of David, of which no trace is visible in his later work. Works: Agony of Christ (1844); Death of Moses (1852), Corcoran Gallery, Washington; Chapel-Master's Window (1859); Expulsion from Paradise (1863), Maximilianeum, Munich; Giacomina (1872); John the Baptist (1874); Apotheosis of St. Louis (1855), Death of *Francesca* da Rimini and Paolo Malatesta (1870), Rape of the *Nymph*, Birth of *Venus* (1863), *Thamar* (1875), Luxembourg; Portia in Merchant of Venice (1881); Venetian Lady of 6th century (1882); portraits of Rouher (1861), Napoleon III. (1864), Mr. Mackay (1879), and others. Works in United States: Lucretia and Tarquinius Sextus (1877), *Ruth* and Boaz, Samuel Hawk Collection, New York; *Shulamite* (1876), Portrait of a Lady, Miss C. L. Wolfe, New York; Florentine Poet, Desdemona, J. H. Warren, Hoosac Falls, N. Y.; Florentine Poet, St. Aglaia and St. Boniface, Israel Corse, New York; Angel of the Ave Maria, D. T. Buzby, Baltimore; Ginevra Amieri, Hurlbut Collection, Cleveland; Pandora (1873), Portrait of Mlle. Nilsson, W. T. Walters, Baltimore; Eve after the Fall, H. L. Dousman, St. Louis; Eve after the Expulsion, S. A. Coale, St. Louis; Penelope, Mrs. C. Crocker, San Francisco; Italian Maiden, Mrs. W. P. Wilstach, Philadelphia; Evening Star, W. P. Bement, Philadelphia; Phœdra, Mr. Leiter, Chicago; Phædra (1880), J. T. Martin, Brooklyn; Magdalen at the Tomb, C. P. Huntington, New York; Echo, C. S. Smith, New York; Samson and Delilah, Wm. Astor, New York; Pia de Tolomei,



W. H. Vanderbilt, New York; Birth of Venus, H. C. Gibson, Philadelphia; do., J. Wolfe, New York; Marguérite, J. T. Raynor, New

York; Ophelia (1883), Calvin S. Brice, New York.—Larousse; Claretie, Peintres (1874), 170; Du Camp, Les B.-Arts, 32; Bruno Meyer, Stud. u. Krit., 75; Meyer, Gesch., 598.

CABANEL, PIERRE, born at Montpellier; contemporary. History and portrait painter; son and pupil of Alexander Cabanel. Medal, 3d class, 1873. Works: Flight of Nero (1873); Death of Abel (1874); Nymph surprised by Satyr (1875); Shipwreck on Coast of Brittany (1877); Mowers (1878); Italians in Paris (1879); Prodigal Son (1880); Young Neapolitan Girl (1881); Bettina (1882); Chiffonniers (1884).

CABAT, LOUIS, born in Paris, Dec. 24, 1812. Landscape painter, pupil of Camille Flers; first exhibited in 1833. Medals: 2d class, 1834; 3d class, 1867; L. of Honour, 1843; Officer, 1855; Member of Institute, 1867; Director French Academy at Rome, 1879. Works: View of the Bouzanne, Mill of Dompierre, Tavern of Montsouris (1833); Garden of Beaujon, Pond at Ville d'Avray, Woods of Fontenay-aux-Roses, Village of Sarasin, Farmhouse in Calvados (1834); Wolf's Gorge, Tavern on the Bouzanne, Festival of Virgin on the Water, Bird Catcher (1835); Plain of Arques (1836); Forest of Fontainebleau (1837); Road in Valley of Narni, View of Lake Nemi, Good Samaritan, Young Tobias (1840); Lake Bolsena, Pond of Pecquigny (1848); Autumn Evening (1852); The Arques, Hunting Boars, Sunset (1853); Ravine of Villeroy (1855); The Seine, Ile de Croissy (1856); Pond in the Woods (1859); Lake Nemi, Spring in the Woods (1864); Solitude (1865); Huntresses, Woods of Chanteloube (1867); After the Shower (1869); Stormy Weather (1872); Pond, Sunset (1873); Morning after Shower, Morning in Park of Magnet (1877).—Larousse; Claretie, Peintres (1874), 294; Meyer, Gesch., 743.

CADORE, BATTLE OF, *Titian*, formerly in Hall of Great Council, Palazzo Ducale, Venice; canvas. Battle at a bridge spanning a stream; in sight of the Castle of Cadore, where the troops of the Emperor Maximilian were defeated by the Venetians. Painted in 1537; burned in the fire of 1577, and known only through a contemporary print by Fontana, a sketch on canvas attributed to Titian, in the Uffizi, and a drawing of the principal group by Rubens. —Vasari, ed. Mil., vii. 439; C. & C., Titian, ii. 5; Gilbert, Cadore, 154.

CÆSAR, DEATH OF, Vincenzo *Camuccini*, Palazzo Reale, Naples; canvas. Attacked by the conspirators in the Senate House, Cæsar, stretching his left hand toward Brutus, is falling at the base of Pompey's statue; at right, affrighted senators starting from their seats.—Réveil, xiv. 942.

By J. D. *Court*, Louvre, Paris; canvas, H. 14 ft. × 17 ft. Mark Antony haranguing the populace over the dead body of Cæsar; in foreground Brutus and Cassius. Salon, 1827. Formerly in Luxembourg. — Cat. Louvre.

By Jean Léon *Gérôme*, J. J. Astor, New York; canvas, H. 3 ft. × 5 ft. The dead body of Cæsar lying at the foot of Pompey's statue in the Senate Chamber, the seats of which have just been vacated by the flying Senators, one only remaining in his place as if in silent protest; in the background, the conspirators brandishing their daggers as they repeat the oath which binds them. Painted in 1867, bought by John Taylor Johnston; at his sale (1876), $8000. Life-size study of dead Cæsar (H. 7 ft. 2 in. × 10 ft. 5 in.), in Corcoran Gallery, Washington. Engraved by J. C. Armytage in Art Journal (1874), 68; Art Treasures of America, ii. 3.

By Karl von *Piloty*, Munich Gallery. Brutus kneels and presents the petition, while the other conspirators crowd around Cæsar, who is seated in the Senate Chamber at the base of Pompey's statue; one, standing behind, is about to strike with his dagger. Engraved by Alex. Becker. Small study in colour, D. H. McAlpine, New York.

CÆSAR, TRIUMPH OF, *Mantegna*, Hampton Court; tempera on twilled linen; 9 pictures, each 9 ft. sq.; not properly cartoons, but intended to be stretched on frames and affixed to the wall as a frieze, in a continuous procession 81 ft. long, as now arranged. Represent a grand triumphal procession of Roman soldiers, captives, and spoils; lastly Cæsar in a splendid car, with a sceptre in his right hand and a palm branch in his left. Painted in 1485–92 for Francesco Gonzaga, Marquis of Mantua, to decorate the palace of St. Sebastian. Bought in 1628 by Charles I., together with statues and other pictures, for £10,500, and placed in Hampton Court. Valued at £1000 in 1651, but reserved by Cromwell and not sold, as often stated. They are now greatly dilapidated. Tapestries were wrought from these designs. Three of the series are at Boughton, Duke of Buccleuch. Other sets mentioned in the catalogue of effects of James II.—C. & C., N. Italy, i. 404; Waagen, Art Treasures, ii. 410; Sainsbury, Orig. Papers, 321; Law, Hist. Cat. Hampton Court, 256; Evelyn, Diary, June 9, 1662; Geo. Scharf, Hist. of Old London, 352, 355; Passavant, Kunstreise durch England (London, 1883), 189.

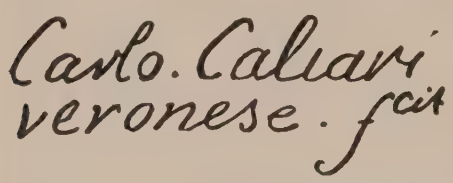
CÆSARS, TWELVE, *Titian*, originals lost (?). Twelve canvases, eleven by Titian and one by Giulio Romano, painted in 1537–38 for Federico Gonzaga, Duke of Mantua. In Sala di Troja in Castle of Mantua till 1628, when sold by Vincenzo Gonzaga to Daniel Nys, who shipped them to England; in collection of Charles I. till 1636, when presented to the Spanish ambassador in London; further history lost. Bernardino Campi made five copies in 1562, one of which, formerly in Palazzo del Vasto d'Avalos, is now in the Naples Museum. Copies by Agostini Carracci were in Palace of Parma till 1734. Engraved by Sadeler.—Vasari, ed. Mil., vii. 442; Gaye, Carteggio, ii. 264; Waagen, Treasures, ii. 313, iii. 443; C. & C., Titian, i. 420.

Death of Cæsar, Camuccini, Palazzo Reale, Naples.

CAGLIARI (Caliari), BENEDETTO, born in Verona in 1538 (?), died in 1598. Venetian school; brother of Paolo Veronese, and his assistant in many of his works. After his brother's death he continued to paint, showing himself a faithful imitator of Paolo's manner, but he did not rise above

mediocrity. His Last Supper and his Christ before Pilate are in the Venice Academy. Benedetto, whose specialty was architecture, was the principal painter of the architectural backgrounds in many of Paolo's pictures.—Ch. Blanc, École vénitienne; Bernasconi, Studii, 336; Wornum, Epochs, 264.

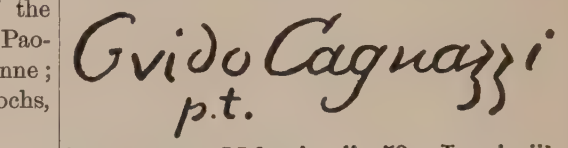
CAGLIARI, CARLO (Carletto), born in 1570, died in 1596. Venetian school; elder son and pupil of Paolo Veronese, who, for fear that he would be but an imitator of his manner, sent him to study with Jacopo Bassano. After his father's death (1588), Carletto finished several works left incomplete by him, and he had begun to give promise of a great career when he died at the age of twenty-four. He worked generally in collaboration with his younger Brother Gabriele (born 1568, died 1631), and his uncle Benedetto. Several examples by him are in the Venice Academy; works executed in collaboration are in the Palazzo Ducale and in several churches in Venice,



Vicenza, Murano, Brescia, and Treviso.—Ch. Blanc, École vénitienne; Baldinucci, ii. 321; Burckhardt, 750; Seguier, 34; Bernasconi, Studii, 337.

CAGLIARI, PAOLO. See *Veronese.*

CAGNACCI, GUIDO CANLASSI called, born at Castel S. Arcangelo in 1601, died in Vienna in 1681. Bolognese school, pupil of Guido; painted historical subjects in his master's style, exaggerating a little his softness and affectation. His later pictures are inferior in colour to his earlier ones. He died in the service of the Emperor Leopold I. Examples: Tarquin and Lucretia, Accad. di S. Luca, Rome; Assumption of the Magdalen, Pitti; Jupiter and Ganymede, Uffizi; Sibyl, Borghese, Rome; St. John the Baptist, Louvre; Jacob and Laban, Liechtenstein Gallery, Vienna; Magdalen, St. Jerome, Death of Cleopatra, Vienna Museum; Assumption of the Magdalen, Hermitage, St.



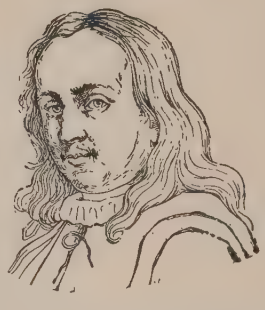
Petersburg.—Malvasia, ii. 58; Lanzi, iii. 102; Ch. Blanc, École bolonaise.

CAIN, Fernand *Cormon*, Luxembourg Museum; canvas, H. 12 ft. 7 in. × 23 ft. The first murderer, pale and haggard, followed by his children covered with the skins of beasts, and bearing their mother on a litter, flees, in the midst of storms, from before Jehovah (Victor Hugo).—Salon, 1880.

CAIN AND ABEL, SACRIFICE OF, *Raphael* (?), Signor Enrico Basseggio, Rome; wood, H. 8¼ in. × 13¾ in. Abel kneeling on left beside an altar with hands raised in prayer as he sees a flame descending from heaven and firing the wood; Cain, on the opposite side, vainly trying to blow his wood into a blaze; a club in foreground prefigures the fratricide. Painted in Perugia in 1504–05 (?). Said to have been in Aldobrandini collection, Rome; later, in this century, in possession of Mr. Emerson, London. Panel injured.—C. & C., Raphael, i. 202; Passavant, ii. 315.

CAJESI. See *Caxes.*

CALABRESE, IL CAVALIERE, born at Taverna, Calabria, Feb. 24, 1613, died in Malta, Jan. 13, 1699. Neapolitan school; real name Mattia Preti; pupil of Lanfranco in Rome, according to Baldinucci, and of Guercino in Cento, according to Domenici. He studied the great masters in most of the cities of Italy, and visited France, Spain, and Flanders, and finally Malta, where he executed many works. Generally chose



gloomy subjects, such as martyrdoms and death scenes. He had a fertile invention, and his compositions are effective, but his design is not always correct, and his chiaroscuro is marked by the strong contrasts seen in the works of Guercino and Caravaggio. Among his works are : Frescos in choir and cupola of the Carmine, Modena ; History of Pope Celestine V., and St. Catherine, Transept of S. Pietro a Majella, Naples ; Return of the Prodigal Son, Naples Museum ; A Concert, Palazzo Doria, Rome.—Lanzi, ii. 47 ; Ch. Blanc, École napolitaine ; Seguier, 158 ; Burckhardt, 790, 798, 800, 803.

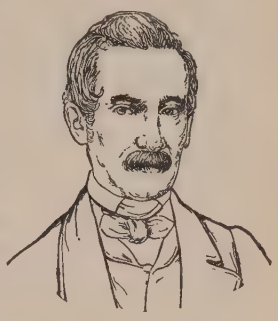
CALABRESE RINGENTILITO. See *Solimena*, Francesco.

CALAIS GATE, Wm. *Hogarth*, C. F. H. Bolckow, Marton Hall, Middlesborough, England. Original title, The Roast Beef of Old England. Painted by Hogarth as a satire on the French in retaliation for his arrest and deportation to England. A French soldier is arresting the artist while sketching Calais gate ; in centre a French cook staggers under an immense piece of beef, just landed from a British packet, and directed to Madame Grandsire, the hotel-keeper in Calais affected by the English of the day ; a well-fed monk (portrait of Pine, the engraver) blesses it, while several half-starved soldiers look wistfully on. Painted in 1748, engraved in 1749. Bought by Earl of Charlemont.—Athen., Jan., 1875, 55 ; Cunningham ; Dobson, 68.

Calais Gate, Hogarth.

CALAIS PIER, Joseph M. W. *Turner*, National Gallery, London ; canvas, H. 5 ft. 7 in. × 7 ft. 10 in. The eastern jetty of the harbour ; French fishermen preparing for sea ; the English packet arriving. Royal Academy, 1803 ; bequeathed by Turner. Engraved by T. Lupton, J. Cousen ; Etched by S. Haden.—Hamerton, Life ; Cat. Nat. Gal.

CALAME, ALEXANDRE, born at Vevay, May 28, 1810, died at Mentone, March 19, 1864. Landscape painter ; pupil in Geneva of Diday, whom he succeeded as head master of the art school. He was one of the best landscape painters of his day, and the best depicter of Alpine scenery. Visited Germany and the Netherlands in 1839, England in 1840, France in 1842, and Italy in 1845. Medals : 2d class, 1839 ; 1st class, 1840 ; L. of Honour, 1842,



Member of St. Petersburg and Brussels Academies. Works : Mont Blanc, Jungfrau, Lake of Brienz, Pass of Monte Rosa, Pass of Monte Cerino, Handeck Falls, Bernese Oberland (1838–44) ; Ruins of Pæstum, Storm in Woods, Leipsic Museum ; Noonday in Summer, Autumn Evening, Night in Winter ; The Four Seasons, Geneva Museum ; The Four Divisions of the Day, Lake of the

Four Cantons (1842), Schreckhorn and Wetterhorn, Basle Museum; Waterfall near Meyringen, Berne Gallery; Lake of Lucerne (1853), Mountain Valley (1865), Berlin Museum.—Ch. Blanc, École allemande; Brockhaus, iii. 826; Meyer, Conv. Lex. (1875), iv. 78; Larousse.

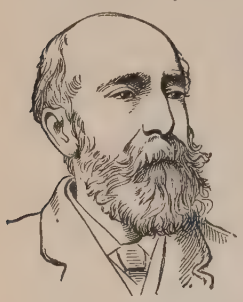
CALAME, (JEAN BAPTISTE) ARTHUR, born in Geneva in 1843. Landscape painter; son and pupil of Alexandre, and in 1864–66 at the Düsseldorf Academy under Oswald Achenbach; travelled in Italy, and paints chiefly Italian landscapes and marine subjects. Works: Harbour on Mediterranean, Coast after Storm, Bay of Naples, Lake Lucerne, Coast of Bordighera.—Müller, 91.

CALATES, painter of comic subjects in little, lived soon after time of Alexander.—Pliny, xxxv. 37 [114]; R.-R., Schorn, 240.

CALCAR, JAN VAN. See *Kalkar*, Hans von.

CALDARA, POLIDORO. See *Caravaggio*, Polidoro da.

CALDERON, PHILIP HERMOGENES,



born at Poitiers, France, May 3, 1833. Subject and portrait painter, of Spanish descent; pupil of J. M. Leigh, London, in 1850, of Picot, Paris, in 1851–52, and of Leigh again in 1853–54. Exhibited first picture, By the Waters of Babylon, at Royal Academy in 1853. Elected an A.R.A. in 1864, and R.A. in 1867. Other works: Broken Vows (1857); Gaoler's Daughter (1858); Nevermore (1860); Demande en Mariage, Releasing Prisoners on the Young Heir's Birthday (1861); After the Battle (1862); British Embassy in Paris on Night of St. Bartholomew (1863); Her Most High, Noble, and Puissant Grace (1866); Home after Victory (1867); Young Lord Hamlet, Œnone (1868); Sighing his Soul into his Lady's Face (1869); Spring petting Winter, Catherine de Lorraine and Jacques Clément (1870); The New Picture (1871); Good Night, Moonlight Serenade (1873); Queen of the Tournament (1874); Toujours Fidèle (1875); His Reverence (1876); Joan of Arc, Constance (1877); La Gloire de Dijon (1878); Summer Breezes, Twilight (1879); The Olive, The Vine, Captives of his Bow and Spear (1880); Flowers of the Earth (1881); Dymphna, Faithful Heart, Joyous Summer (1883); Morning (1885).—Meynell, 235; Portfolio (1870), 97.

CALIARI. See *Cagliari*.

CALIGULA'S PALACE AND BRIDGE, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 8 in. × 8 ft. 2 in. Caligula, to confute a prophecy of Thrasyllus—that he would no more be emperor than he could drive his chariot over the Bay of Baiæ — built a bridge of boats from the mole at Puteoli across the bay, about three Roman miles, and rode and drove over it. Turner has assumed that the bridge was constructed on arches. On the left are magnificent ruins of Caligula's palace, with the bridge across the bay in the middleground; on the right, in distance, Baiæ. Royal Academy, 1831. Engraved by E. Goodall in Turner Gallery.

CALISTO DA LODI. See *Piazza*.

CALLCOTT, Sir AUGUSTUS WALL,

born at Kensington, Feb. 20, 1779, died there, Nov. 25, 1844. Chorister boy for several years in Westminster Abbey; pupil of John Hoppner; became a portrait painter, and executed many figure pieces, such as *Raphael* and the Fornarina (1837), and Milton with his Daughters (1840). But it is as a landscape painter that he will be chiefly remembered. As such, he ranks among the best contemporaries of Turner and Constable, though he stands at a respectful distance from either in point of originality and

genius. The surname of the English Claude which has been given to him, and the large prices obtained for his landscapes since his death, as, for instance, £3,097 and £514 paid in 1863 at public sales, prove the esteem felt for his works, in which English scenery is treated with unaffected truth to nature. Callcott became an A.R.A. in 1806, and R.A. in 1810; he was knighted in 1837, and in 1844 he was appointed conservator of the royal pictures. The following pictures by him are in the National Gallery: *Returning* from Market (1834), Coast Scene, Landscape with Cattle, Wooden Bridge, Benighted Traveller, Old Pier at Littlehampton (1812), Entrance to Pisa from Leghorn (1833), Dutch Ferry (1834), View on Coast of Holland.—Cat. Nat. Gal.; Art Union Journal, 1845; Art Journal (1856), 9; Ch. Blanc, École anglaise; Sandby, i. 334.

Calumny, Botticelli, Uffizi, Florence.

CALLET, ANTOINE FRANÇOIS, born in Paris, 1741, died there in 1823. French school; history and portrait painter; obtained the first prize in 1764 for his *Cleobis* and Biton, now in the École des Beaux Arts, and became member of the Academy in 1780. Painted many allegorical and mythological as well as modern historical subjects. Works: Winter or Saturnalia (1783), Spring or Worship of Juno Lucina (1791), Summer or Fête of Ceres (1789), Autumn or Fête of Bacchus (1787), all in Louvre.—Würzbach, Mal. d. xviii. J., 10; Villot, Cat. Louvre.

CALLICLES, Greek painter, mentioned by Pliny (xxxv. 37 [114]) as having executed some small pictures. Perhaps same painter spoken of by Varro (Fragm., p. 236 Bip.).—Brunn, ii. 260.

CALLIPHON, painter, of Samos, date uncertain. Painted episodes of Trojan war on walls of Temple of Diana, Ephesus.—Pausan. v. 19, 1; x. 26, 127; Brunn, ii. 56.

CALLISTO. See *Diana* and Callisto.

CALLOT, GEORGES, born in Paris; contemporary. History and portrait painter,

pupil of Eugène Adan. Medal, 3d class, 1882. Works: The Chase (1879); Twilight (1882); The Doves, Portrait (1883); Infancy of Orpheus (1884); Diana (1885).

CALUMNY, picture. See *Apelles.*

CALUMNY, Sandro *Botticelli*, Uffizi, Florence; wood, figures full length, small. A magisterial person, seated at right, attended by Ignorance and Suspicion, stretches out his hand to Calumny, who holds in one hand the torch of discord, and with the other drags Innocence by the hair; she is preceded by Envy and attended by Intrigue and Treachery; behind her, Repentance, clothed in black, is covered with confusion at the sight of Truth. Painted about 1485 from Lucian's description of *Apelles'* picture. Given by Sandro to his friend, Fabio Segni. —Vasari, ed. Mil., iii. 324; C. & C., Italy, ii. 422; Molini, Gal. de Firenze, i. 159; Lasinio, i. Pl. 41.

By Federigo *Zucchero*, Hampton Court; tempera on canvas, H. 4 ft. 8 in. × 7 ft. 8 in. Probably a rendering of Lucian's description of the celebrated picture by *Apelles.* While employed in the Vatican, Zucchero had a difference with the Pope's officers, and in revenge painted this picture, in which he represented those who had offended him decorated with asses' ears. The Pope's displeasure was the cause of Zucchero's departure from Rome. Originally in possession of Duke Orsini di Bracciano; perhaps found its way to England in Duke of Mantua's collection, bought by Charles I. in 1628.—Law, Hist. Cat. Hampton Court, 140.

CALVAERT (Caluwaert), DENIS, born in Antwerp about 1540, died in Bologna, April 16, 1619. Flemish-Bolognese school; called by the Italians Dionisio Fiammingo (the Fleming). Pupil of Christiaan Queckborne; was a good landscape painter when he removed to Bologna, where he studied figure-painting under Prospero Fontana and Lorenzo Sabbatini. He accompanied the latter to Rome, and aided him in the Vatican. On his return to Bologna he established a school, and had among his pupils Guido, Domenichino, and Albani. He was a good designer, but mannered in style. His pictures are chiefly in Bologna, in S. M. de' Servi, S. Petronio, S. Gregorio, S. Giacomo Maggiore, and other churches. Works: Assumption, Uffizi, Florence; Transfiguration, Parma Academy; Mary Magdalen borne to Heaven by Angels, Turin Gallery; male portrait, Vienna Museum.—Biog. nat. de Belgique, iii. 258; Ch. Blanc, École bolonaise; Fètis, Les Artistes belges à l'étranger, ii. 151; Michiels, vi. 3; Rooses (Reber), 104.

CALVARY. See *Christ* on Calvary.

CALVARY, PROCESSION TO, Pierre *Mignard*, Louvre; canvas, H. 5 ft. × 6 ft. 6 in.; signed, dated 1684. Christ, in centre, has fallen under the weight of the cross, which Simon of Cyrene and others are carrying, preceded and followed by soldiers and rabble, up the mountain; in foreground, left, the Virgin, Magdalen, and St. John; right, women and children. Painted for M. de Seignelay, and passed to Louis XIV. Engraved by G. Audran; Landon.—Réveil, ix. 629.

By *Rubens*, Brussels Museum; canvas, H. 15 ft. 8 in. × 11 ft. 3 in. The Saviour, in grey vest and scarlet mantle, in centre, bending under weight of the cross, which a man, assisted by Simon of Cyrene, is removing from his back; the Magdalen, kneeling, is wiping his brows with a napkin; behind her, the wife of Cleophas, with two children, and the Virgin, supported by St. John; at left, another woman with an infant in her arms; below, the two thieves, with hands bound, guarded by soldiers; in front, three horsemen and others indicated by spears and banners. One of Rubens's grandest compositions, but now much deteriorated. Painted for the abbey church of Affleghem, for 1,600 florins, the work occupying sixteen days. Engraved by P. Pontius; Ragot; and with variations by Monaco. Sketch in Amsterdam Museum.—Smith, ii. 56.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Troops and attendants climbing

Calvary by a winding path; Christ in centre bearing the cross, the two malefactors being on the nearer path. A strong and effective picture.—Ruskin, Stones of Venice, iii. 353.

By *Tintoretto*, Vienna Museum; canvas, H. 2 ft. 4 in. × 2 ft. 7 in. Christ falling under the weight of the cross, with Simon of Cyrene aiding him; behind, the Virgin, Mary Magdalen, and St. John; in front the two thieves, bound; soldiers, mounted and on foot, and rabble.—Gal. de Vienne, i. Pl. 48.

Procession to Calvary, Mignard, Louvre.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 5 ft. 8 in. × 14 ft. 6 in. Christ falling under the weight of the cross, which he is carrying amid a troop of mounted men and rabble; St. Veronica, with her handkerchief, thrust back by one attendant and struck at with a knotted cord by another, is trying to reach him; behind, the Virgin, fainting, is sustained by St. John, a portrait of Veronese. From the Modena collection. Restored by Schirmer in 1857. Engraved by Mitelli; Preisler.—Gal. royale de Dresde, i. Pl. 16; Ruskin, Mod. Painters, v. 230; Ridolfi, Marav., ii. 57.

Subject also treated by Pieter Brueghel, the younger, Berlin Museum.

CALVI, LAZZARO, born in Genoa in 1502, died there in 1587. Genoese school; son of Agostino Calvi, a respectable painter of Lombard origin; pupil of Perino del Vaga at same time with his elder brother, Pantaleo Calvi (died 1595). The brothers painted much in collaboration in Genoa, Naples, and other places, Lazzaro painting the principal parts and Pantaleo the ornamental portions. Lazzaro, vain and envious, depreciated the works of others, and even resorted to poison to rid himself of rivals. Defeated in competition with Andrea Semini and Luca Cambiaso, he gave up painting and led a seafaring life for twenty years, but finally returned to his profession. Among his best examples are: Phaeton, Apollo, etc., ceiling of hall, Palazzo Grimaldi, Genoa; Glory of Saints, choir S. Catterina, Genoa.

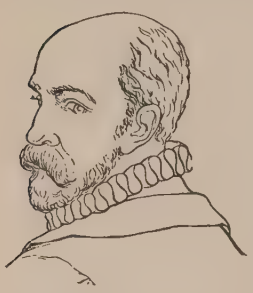
—Soprani, 71; Baldinucci, ii. 148; Lanzi, iii. 242; Burckhardt, 759; Ch. Blanc, École génoise.

CALVI, POMPEO, born at Milan in 1806. Landscape and architecture painter; pupil of Migliara. Works: Old Fish Market in Rome (1834), Interior of Monza Cathedral (1838), Vienna Museum.—Wurzbach, ii. 243.

CALYPSO, pictures. See *Irene*, Nicias.

CAMBIASO, GIOVANNI, born in the valley of Polcevera, near Genoa, in 1495. Genoese school; pupil of Antonio Semini, but imitated Perino del Vaga and Pordenone. Painted chiefly in fresco. Was the master of his son Luca.—Soprani, 17; Baldinucci, ii. 174; Ch. Blanc, École génoise, Luca Cambiaso.

CAMBIASO, LUCA, born at Moneglia, Oct. 18, 1527, died at the Escorial, Spain, 1585. Genoese school. Sometimes called Luchetto da Genova. Son and pupil of Giovanni Cambiaso; became his father's assistant when fifteen years old, and was selected when seventeen to paint the ceiling of the great hall in the Palazzo Doria. His early works border on the gigantesque and suggest study of Michelangelo, but he modified his style at a later period. He painted both in oil and in fresco, and such was his fruitfulness of invention and facility of execution that he seldom made sketches for his works. His reputation reached foreign countries, and in 1583 he was invited to Spain by Philip II., who made him court painter and gave him a pension of 500 ducats. Cambiaso executed many works in the Escorial, the most celebrated being the Paradise or Assemblage of the Blessed, on the ceiling of the church of the Escorial, for which he was paid 12,000 ducats. Of his oil pictures the best are: Madonna and Saints, Duomo, Genoa; St. Gottardo with Apostles and Donors, ib.; Madonna and Saints, Palazzo Adorno, Genoa; Madonna and Child, Uffizi; Entombment, S. M. di Casignano, Genoa; two mythological pictures, Palazzo Borghese, Rome; double portrait of the painter and his father, Palazzo Spinola, Genoa; Martyrdom of St. George, S. Giorgio, ib.; Rape of Sabines, Palazzo Imperiale, Terralba, near Genoa. Luca had a son, Orazio, who aided him in the Escorial. Philip II. continued to employ him after his father's death, but he returned to Genoa in the following year.—Soprani, 35, 51; Lanzi, iii. 244; Seguier, 35; Burckhardt, 760; Ch. Blanc, École génoise.



CAMBON, ARMAND, born at Montauban (Drôme); contemporary. French school; genre and portrait painter, pupil of Paul Delaroche and of Ingres. Medals: 2d class, 1863; 3d class, 1873. Works: Morning and Evening of Life (1874); Echo and Narcissus (1875); Roland fighting the Ork in Defence of Olympia (1876); Alcinia and Roger (1880); Spring Time of Life (1882).

CAMBYSES AT PELUSIUM, Paul *Lenoir*, Charles Crocker, San Francisco. Illustration of the story narrated by Polyænus (vii. 9), that the Persian monarch captured Pelusium almost without resistance from the Egyptians, whose religious fears were aroused by their being assailed with sacred cats. Painted in 1867. Photogravure in Art Treasures of America.—Art Treas. of Amer. iii. 43.

CAMERLINGHI. See *Madonna* with the Camerlinghi.

CAMILO, FRANCISCO, born in Madrid in 1635, died there in 1671. Spanish school; son of Domingo Camilo, a Florentine settled in Madrid, whose Spanish widow married Pedro de las *Cuevas;* pupil of his stepfather; painted frescos in the palace of Buen Retiro and religious subjects for the convents of Madrid, Toledo, Alcalà, and other places. Best work, Communion of St. Mary of Egypt,

church of the Capuchins, Alcalà de Henares. —Stirling, ii. 714 ; Viardot, 275.

CAMINADE, ALEXANDRE FRANÇOIS, born in Paris, Dec. 14, 1783, died there in May, 1862. History and genre painter, pupil of David and Mérimée. Medals: 2d class, 1812 ; 1st class, 1831 ; L. of Honour, 1833. Principal works: Flight into Egypt, Marriage of the Virgin, Adoration of the Magi, St. Étienne du Mont ; The Levite of Ephraim, Entry of French into Antwerp, Versailles ; St. Theresa receiving the Last Sacrament, Notre Dame de Lorette.—Larousse.

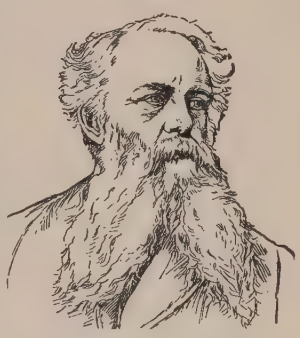
CAMINO, GIUSEPPE, born in Turin, Oct. 29, 1819. Italian school ; landscape painter, self-taught, studying nature and after old masters ; lived for several years in Rome and other cities of Italy, visited Paris and London, and settled at Turin, where he became professor at the Academy in 1854. Works : Primeval Forest ; Storm in the Campagna ; Glacier of the Mont-Blanc ; Pictures in Museo Civico, Turin.—Müller, 93.

CAMPAGNOLA, DOMENICO, born in Padua about 1490 (?) died after 1564. Venetian school ; related to Giulio Campagnola, but not his son, as is generally said. First taught by Giulio, afterward pupil of Titian, and his assistant (1511), at Padua and Vicenza. Probably accompanied Titian to Venice, and lived there awhile. Most of his works, both in oil and fresco, are in Paduan churches. His frescos in the Scuola del Santo almost rival those of Titian in the same place. Four pictures of Prophets in Venice Academy ; David, Palazzo Manfrini ; St. Michael and Lucifer, S. Cristoforo e Michele, Venice. Had a brother, Francesco, also a painter. Domenico was also a fine engraver.—Vasari, ed. Mil., iii. 385, 639 ; Ch. Blanc, École vénitienne ; C. & C., Titian, i. 127, 132, 140 ; Gaz. des B. Arts (1864), xvii. 456, 536 ; Lanzi, ii. 94 ; Bartsch, xiii. 377.

CAMPAGNOLA, GIULIO, born in Padua about 1480 (?), died after 1513. Lombard school ; son and pupil of Girolamo Campagnola, a noted scholar who had studied painting under Squarcione ; painted miniatures and several altar-pieces, but best known as an engraver. Invited in 1498 to court of Hercules I., Duke of Ferrara.—Vasari, ed. Mil., iii. 385, 639 ; Lanzi, ii. 177 ; Ch. Blanc, École vénitienne ; Gaz. des B. Arts (1862), xiii. 332 ; Bartsch, xiii. 368.

CAMPANA, PEDRO, born in Brussels in 1503, died there in 1580. Spanish school ; real name said to have been Pieter Van de Velde. After spending many years in study in Bologna and Rome, went about 1547 to Seville, where with Louis de Vargas and Torregiano he opened an academy, and painted for the church of Santa Cruz his famous Descent from the Cross (1548), now in the Cathedral, which was a favourite study of Murillo. Other works in Seville churches.—Stirling, i. 123 ; Ch. Blanc, École espagnole ; Cean Bermudez.

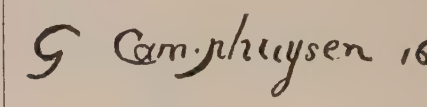
CAMPHAUSEN, WILHELM, born in Düsseldorf, Feb. 8, 1818, died there, June 18, 1885. History and genre painter, pupil of Düsseldorf Academy under Rethel, Sohn, and Schadow ; one of the foremost painters of battles and military life. In 1843–45 he visited Holland, Belgium, Switzerland, and North Italy, made a long tour through Germany, and then painted in Düsseldorf mostly subjects from the Thirty Years' War and the time of Cromwell. In 1864, 1866, and 1870–71 he accompanied the German armies to the field. Since 1859 professor at Düsseldorf Academy ; member of the Berlin and Vienna Academies ; Prussian gold medal for Art ; medals in Berlin and Vienna (1873). Works : Tilly's Flight from Breitenfeld (1841); Morgenroth (1842); Wounded carried from Battlefield (1838), Prince



Eugene at Belgrade (1843), Cologne Museum; Godfrey de Bouillon at Ascalon (1845); Puritans watching the Enemy (1846), National Gallery, Berlin; Storming of English Castle by Cromwellians; Flight of Charles II. after Battle of Worcester (1849); Charles I. at Naseby (1851); Puritans on Morning Watch (1852), Kunsthalle, Hamburg; Captive English Family escorted by Puritans, New Pinakothek, Munich; Equestrian Portraits of Frederic the Great, of Seydlitz at Rossbach, of Ziethen, of Keith at Hochkirch, of Schwerin at Prague, of Dessauer; Frederic II. and Regiment Ansbach-Bayreuth at Hohenfriedberg; Frederic at the Parade in Potsdam, Royal Palace, Berlin; Blücher taken Prisoner as Swedish Ensign, Prussian Grenadiers after Battle of Leuthen, Blücher crossing the Rhine at Kaub, Breslau Museum; Blücher meeting Wellington at Belle-Alliance, Königsberg Museum; Equestrian Pörtraits of Blücher and Gneisenau, Magdeburg Museum; *Düppel* after the Storming (1857), National Gallery, Berlin; Fight inside Düppel Earthwork II., Crossing to Alsen (1866), Bremen Gallery; Ordnance Ride (1866); Capture of Austrian Standard at Nachod (1868); Meeting of Prince Fred. Charles and Crown Prince at Chlum (1868); King William decorating the Crown Prince with an Order (1868); *Napoleon* at Sedan; Meeting between Bismarck and Napoleon; Entry of Emperor William into Berlin; Great Elector before Battle of Fehrbellin; Storming of Königinhof; Cavalry Skirmish at Waterloo; Emperor William on Horseback with Roon, Bismarck and Moltke (1872), Cologne Museum; Emperor William with Moltke (1873); Frederic William I. with Dessauer (1879); Homage of the Silesian Estates at Breslau (1882), Arsenal, Berlin.—Brockhaus, iii. 883; Illustr. Zeitg. (1880), ii. 389; Kunst-Chronik, xx. 649; N. Illustr. Zeitg. (1881), II. 671; Bruno Meyer, Studien u. Kritiken, 1; Riegel, Kunststudien, 397.

CAMPHUYSEN, DIRK RAFAELSZ, born at Gorkum in 1586, died at Dokkum, in 1626. Dutch school; painted landscapes with figures and animals, and interiors of peasant houses. In sunsets and snow effects he was particularly successful. In 1604 he gave up art to study theology. Works: Two moonlight landscapes, Dresden Gallery. —L'Art (1877), i. 37

CAMPHUYSEN, GOVERT, born at Gorkum in 1624, died in Amsterdam in 1674. Dutch school; son of Dirk; animal painter of vivid conception and great truthfulness in his boldly drawn pieces, remarkable for details. Made citizen of Amsterdam, March 16, 1650. His pictures are scarce and some of them are probably attributed to Paul Potter. Works: Farm Interior (1650), Brussels Museum; Halt of Peasants at an Inn, Rotterdam Museum; Inn with Shepherds and Peasants, Rocky Landscape with



do., Cassel Gallery; Rustic Interior, Copenhagen Gallery; Farm Interiors (2), Hermitage, St. Petersburg.—L'Art (1877), i. 37, 63.

CAMPHUYSEN, RAFAEL, born about 1598, died in 1691. Dutch school; brother of Dirk; painted moonlight landscapes and shepherd pieces. May have been a pupil of Paul Potter, but his moonlights are in the manner of Van der Neer.—Kugler (Crowe), ii. 440.

CAMPI, ANTONIO, Cavaliere, born in Cremona early part of 16th century, died about 1591. Lombard school; son of Galeazzo, and brother and pupil of Giulio Campi. Painted in the Duomo and in S. Sigismondo, Cremona, and in S. Paolo, S. Celso, S. Barnaba, and S. Maurizio Mag-

giore, Milan. He sought to imitate Correggio. Was also architect, sculptor, engraver, and author of Cronaca di Cremona (Cremona, 1585).—Vasari, ed. Mil., vi. 496; Lanzi,

ii. 435; Ch. Blanc, École lombarde; Burckhardt, 738; Rio, iii. 359.

CAMPI, BERNARDINO, born in Cremona in 1522, died there about 1590. Lombard school; son of Pietro Campi, a goldsmith, of the same family as Galeazzo; pupil of Giulio Campi, and of Ippolito Costa at Mantua, where he studied the works of Giulio Romano, as also afterwards those of Correggio in Parma, Modena, and Reggio. After successfully imitating the manner of these painters, he formed a vigorous and brilliant style of his own. He painted many excellent portraits. Became among the Campi what Annibale Carracci was in his family, and received commissions from all the neighbouring cities. His most important works are in S. Sigismondo, Cremona, where he painted (1570–71) in the great cupola many figures from the Bible, representing the concourse of the blessed. His many works are described by his biographer Alessandro Lamo.—Lanzi, ii. 437; Ch. Blanc, École lombarde; Burckhardt, 738; Kugler (Eastlake), 495.

CAMPI, GALEAZZO, of Cremona, born in 1477, died in 1536. Lombard school; style formed on that of Boccaccino. His Raising of Lazarus (1515), now in Casal Maggiore, is quaintly treated with sentimental realism. Other pictures of his are the St. Christopher (1516), in S. Sigismondo and the Madonna in S. Sebastiano, Cremona; Portrait of the Artist, Uffizi, Florence. Galeazzo was the father of Giulio, Antonio, and Vincenzo Campi.—C. & C., N. Italy, ii. 447; Vasari, ed. Mil., vi. 496; Ch. Blanc, École lombarde; Burckhardt, 738; Rio, iii. 377.

CAMPI, GIULIO, born in Cremona about 1500, died there in 1572. Lombard school; son and pupil of Galeazzo Campi, afterwards pupil of Giulio Romano at Mantua, and later studied Raphael and the antique at Rome. Became the founder of the eclectic school of painting at Cremona. Distinguished both as a painter and an architect. S. Margherita, Cremona, is almost wholly decorated with his pictures. He painted also St. Jerome in the Cathedral, Mantua; Pentecost (1546), S. Sigismondo, Cremona; Christ before Pilate, Cathedral of Cremona; Crucifixion, S. M. della Passione, Milan; and Conversion, Baptism, Miracles, and Death of St. Paul, S. Paolo, Milan; Madonna with Saints (1527), high altar, S. Abbondio, Cremona; (Frescos 1547), S. Margherita, Cremona, Castelbarco Gallery, Milan, picture dated 1530.—Lanzi, ii. 432; Vasari, ed. Mil., vi. 496; Ch. Blanc, École lombarde; Burckhardt, 738; Rio, iii. 380.

CAMPI, VINCENZO, born in Cremona before 1532, died Oct. 3, 1591. Lombard school; youngest son of Galeazzo, and brother and pupil of Giulio Campi. Good painter of portraits and of still life. Aided his brothers, in S. Paolo, Milan, and in other churches. Pictures in the Brera, Milan; Descent from Cross, Cathedral of Cremona.—Vasari, ed. Mil., vi. 496; Lanzi, ii. 436; Ch. Blanc, École lombarde.

CAMPUZANO, Don TOMAS; contemporary. Landscape painter; Medal, Madrid, 1883. Works: In the Bay (1881); Beach of Vivero (1883); The Tajo at Lisbon; The Tajo at Belem (1884). — La Ilustracion (1881), i. 419; ii. 65; (1883), i. 123; (1884), ii. 219.

CAMUCCINI, VINCENZO, Cavaliere, born in Rome in 1773–75, died there, Sept. 2. 1844. Italian school; history and portrait painter; pupil of his brother Pietro, a picture restorer, and of Bombelli the engraver, but formed himself chiefly by copying the old masters. Stimulated by the arrival of David at Rome, he painted, in the classic manner, a series of pictures illustrative of Roman history, as well as many religious subjects, which won him reputation. He was also eminent as a portrait painter, among his sitters being Pius VII., the King and Queen of Naples, Countess Schouvaloff, Countess de Diedrichstein, Duc de Blacas, and other notable persons. He was inspector-general of the pontifical museums, and of the factory of mosaics, and of the Neapoli-

tan Academy of Rome, member of the French Institute, and president of the Academy of St. Luke. Pius VII. gave him the title of baron, and Francis I. the Order of the Iron Crown. Works: Horatio Cocles, Romulus and Remus, Count de Schünborn; Death of *Cæsar*, Death of Virginia, Continence of Scipio, Palazzo Reale, Naples; Departure of Regulus for Carthage; Incredulity of St. Thomas (mosaic in St. Peter's); Presentation in Temple, S. Giovanni, Piacenza; Death of the Magdalen, Entombment (painted for Charles IV. of Spain); Mission of Benedictine Monks to England (1833); Conversion of St. Paul (1834), SS. Apostoli, Rome.—Ottley.

CANALE, ANTONIO. See *Canaletto*.

CANALETTO, IL, born in Venice, Oct. 18, 1697, died there, April 20, 1768. Venetian school. Real name Antonio Canal or Canale; in Italy also called Il Tonino. Son of Rinaldo Canale, painter of theatrical scenery; followed same business for several years, and thus acquired great readiness of hand and fertility of invention. About 1719 he went to Rome, where he occupied himself in studying the antique, and painted many views of its architectural remains. On his return to Venice he devoted himself to painting picturesque views of that city in all its aspects—its canals, bridges, public places, palaces, and churches, and carnival and festival scenes full of figures. He visited England twice, and painted many successful pictures there, examples of which are to be seen at Windsor Castle. The gallery contains some of his finest pictures, views in Rome and Venice. He executed a great number of works, and there are few large collections without examples by him; but many pictures which pass under his name are by his pupils, Bellotto and Guardi. Ch. Blanc says Canaletto is unexcelled in painting architecture, in aërial perspective, and in rendering slightly ruffled water. His drawing is always precise and accurate, and his colouring is wonderfully beautiful. But Ruskin avers that he is "less to be trusted for renderings of details than the rudest and most ignorant painter of the thirteenth century." His figures are not always good, and in some of his pictures they were put in by Tiepolo. Among his most noted works are the Church of S. M. della Salute in Venice, Louvre; and the Reception of Count Gergi, and the Marriage of the Doge with the Adriatic, Hermitage, St. Petersburg. Other excellent examples are: View of Ducal Palace, and View in Venice, Uffizi, Florence; View of Venice, Turin Gallery; do., Academia Carrara, Bergamo; Views in Venice (4), Berlin Museum; do. (4), Munich Gallery; View in Venice, View on Grand Canal, Piazzetta of S. Mark, Scuola di S. Rocco, Ducal Palace, View of Eton College, Landscape with Ruins, Regatta on Grand Canal, Grimani Palace, and others, National Gallery, London; and Seaport, Galleria Estense, Modena—Ch. Blanc, École vénitienne; Dohme, 2iii.; Seguier, 36; Burckhardt, 805.

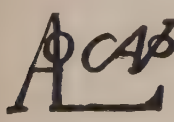
CANDAULES, KING, Jean Léon *Gérôme*, Paris. Candaules, King of Lydia, proud of his wife's beauty, exhibited her unveiled charms to Gyges, a favourite officer. The Queen, having caught sight of Gyges as he was stealing from his place of concealment in her chamber, gave him the alternative of murdering Candaules and receiving her and the kingdom, or of suffering death himself. He chose the former alternative, and became the founder of the dynasty of the Mermnadæ. (Herod., i. 7; Just., i. 7). Engraved by A. François.

CANELLA, GIUSEPPE, born in Verona in 1788, died in Florence in 1847. Architecture and landscape painter; sketched in France, Germany, and Switzerland. Among his best works are: Views of Paris and the

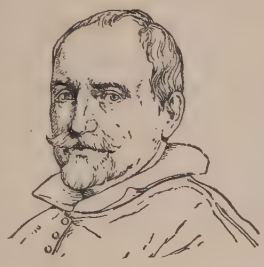
Boulevards ; Cathedral of Milan ; Sta. Croce in Florence ; Haven of Honfleur.—Wurzbach, ii. 249.

CANLASSI. See *Cagnacci.*

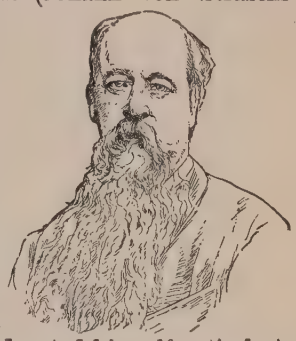
CANO, ALONSO, born in Granada, March 19, 1601, died there, Oct. 3, 1667. Spanish school. After his father, Miguel, removed to Seville, Alonso, by the advice of Juan del Castillo, studied sculpture under Montanes and painting under Pacheco ; was painter, sculptor, and architect, whence sometimes called the Spanish Michelangelo. Noted for the manufacture of retablos or monumental altar-pieces, of which all parts—the wood-carvings and statues as well as the paintings—were executed by himself. In 1637 he fled from Seville, in consequence of a duel with the painter Llano y Valdés, and went to Madrid, where, through the favour of Velasquez, his fellow-pupil under Pacheco, he obtained the protection of the Duke de Olivares and became painter to the king. In 1644 he was suspected of the murder of his wife, but on being put to the torture was declared innocent, though the suspicions against him were strong. In 1652 Philip IV. appointed him a canon in the cathedral at Granada, where he passed his last days in practising his art and in charitable deeds. Works: St. John Evangelist writing the Apocalypse, St. Benedict the Abbot, St. Jerome, Madonna in Adoration, Flagellation of Christ, Dead Christ and Angel, Gothic King on his Throne, and Two Gothic Kings, Madrid Museum ; Crucifixion, Academy S. Fernando, Madrid ;



Madonna, Seville Cathedral (replica in Hermitage); Souls in Purgatory, Seville Museum; St. Agnes, Berlin Museum ; St. Paul, Dresden Gallery; Madonna and St. Anthony, Munich Gallery; Dominican painting Portrait of St. Dominic ; Madonna and Child ; Child Jesus and little St. John ; Portrait of himself and of a Knight of the Order of the Golden Spur, Hermitage, St. Petersburg.—Cean Bermudez ; Stirling, ii. 779 ; Viardot, 65 ; Ch. Blanc, École espagnole ; Madrazo, 359.



CANON, HANS (Johann von Straschiripka), born in Vienna, March 13, 1829, died there, Sept. 12, 1885. Genre, history and portrait painter; pupil of Waldmüller, then in 1848–55 cavalry officer in the Austrian army ; after that devoted himself entirely to art ; greatly influenced by Rahl. Travelled extensively in the East, France, and England, lived in 1860–69 in Carlsruhe, then in Stuttgart, and finally settled in Vienna, where he became professor at the Academy. Imitated the Venetian masters, especially Tintoretto and Titian ; one of the best portrait painters of his time. Works: Fishermaiden (1858); Modern Judith (1860) ; Cromwell beside the Body of Charles I., Lodge of St. John (1873), Vienna Museum ; Circuit of *Life*, Museum of Natural History, Vienna ; Hans Sachs ; Modern Diogenes ; The Page ; Fruit Girl ; Treasure Digger ; Lute Player ; Bacchus Intoxicated ; Bayadere ; Butcher's Shop ; Girl with Stereoscope ; Flamingo Chase ; Dealer in Arms ; St. Benedict, Pope Leo the Great, Cassiodorus, Boethius, Male and Female Portrait (1883).—Brockhaus, iii. 912 ; Wurzbach, xxxix. 253 ; Kunst-Chronik, xx. 734.



CANTARINI, SIMONE, born at Oropezza near Pesaro in 1612, died at Verona, Oct. 15, 1648. Bolognese school ; called also Il Pesarese and Simone da Pesaro. Pupil of Giacomo Pandolfi, with whom he went to Venice ; studied next with Claudio Ridolfi, and afterwards with Guido; exhibited great talent, but grew so vain and arrogant that

he was forced to leave Bologna. After studying the works of the great masters in Rome he returned to Bologna and opened a school in opposition to Guido. Humiliated at his want of success in painting a portrait of the Duke of Mantua, he went to Verona, and died there, some say of poison. Baldinucci calls him another Guido, but though he copied Guido with great success, he had little originality. He was an able engraver. Works: Repose in Egypt (2), Louvre; Miracle of St. Peter, S. Pietro, Fano; Assumption, Bologna Gallery; Holy Family, Transfiguration, Brera, Milan; Holy Family, Madrid Museum; Joseph and Potiphar's Wife, Dresden Gallery; Holy Family, Repose in Egypt, Hermitage, St. Petersburg. —Malvasia, ii. 373; Lanzi, iii. 103; Ch. Blanc, École bolonaise; Seguier, 37.

CANTERBURY PILGRIMS, Thomas *Stothard*, National Gallery, London; wood, H. 1 ft. ½ in. × 3 ft. ½ in. A cavalcade of numerous figures, all on horseback and riding from right to left, illustrating the persons described in the prologue to Chaucer's "Canterbury Tales." Purchased at Leigh Court sale (1884). Engraved by the brothers Schiavonetti and James Heath, 1817.

CAPANNA, PUCCIO, middle of 14th century. Florentine school; disciple of Giotto, according to Vasari, who says he was a good painter; but the works assigned to him differ much in style, and are all inferior. Puccio was admitted to the Florentine painters' guild in 1350. Among the works ascribed to him are frescos in S. Francisco, Assisi, S. Maria Novella and S. Trinità, Florence, and in the Hall of the Capitolo, S. Francesco al Prato, Pistoja, and pictures in S. M. Novella and S. Trinità, Florence.—C. & C., Italy, i. 376; Vasari, ed. Mil., i. 394; Baldinucci, i. 234.

CAPDEVIELLE, LOUIS, born at Lourdes (Hautes-Pyrénées); contemporary. History and portrait painter, pupil of A. Millet, Bonnat, and Cabanel. Medal, 3d class, 1882. Works: Knife Grinder, First Prize (1876); Pork Scalder (1877); Portraits (1878, 1879); Workshop of Seamstresses (1880); Wedding at Laruns, End of Nana (1882); Land-slip in a Quarry, Study of Nude Woman (1884); Gratuitous and obligatory Instruction, A Model (1885).

CAPELLE, JAN VAN DER, born in Amsterdam, the freedom of which city he received in 1653. Dutch school; marine painter, pupil of Albert Cuyp. Painted quiet seas under warm and bright skies. Works: River with Ships, Amsterdam Museum; Fishing Boats, Rotterdam Museum; Mouth of the Scheldt with numerous vessels, Aremberg Gallery, Brussels; Marine, Berlin Museum; Strand with Ships, Vienna Museum; Calm at Low Water, National Gallery, London; pictures in the collections of Messrs. Munro, Baring, and of the Duke of Bedford and Lord Overstone.—Kugler (Crowe), ii. 501; Ch. Blanc, École hollandaise.

CAPORALI, GIOVANNI BATTISTA, born in Perugia about 1476, died there about 1560. Umbrian school; son of Bartolommeo Caporali, an inferior painter of Perugia (1472–1521); commonly called Bitte or Bitti, an abbreviation of Battista; erroneously called Benedetto by Vasari. Brought up by his father, but went about 1507–8 to Rome, where he became acquainted with Perugino, Pinturicchio, Bramante, and Signorelli, and learned to imitate them. On his return to Perugia in 1519 he was made a decemvir. He was also an architect, and built and decorated with frescos the Villa Passerini near Cortona. A fresco in S. Croce in Gerusalemme, Rome; Virgin and Saints (1492), S. Girolamo, Citta di Castello; Nativity, Duomo, Panicale, and at S. Salvatore, in neighbourhood, are attributed to this painter.—C. & C., Italy, iii. 360; Ch. Blanc, École ombrienne; Vasari, ed. Mil., iii. 597.

CAPPONI, RAFFAELLINO. See *Garbo*.

CAPPUCCINO, IL. See *Strozzi*, Bernardo.

CARACCIOLO, GIAMBATTISTA, born in Naples about 1580, died there in 1641.

Neapolitan school; of good family and education; pupil of Francesco Imparato, and later of Caravaggio when that painter was in Naples, about 1606. Roused by the fame of Annibale Carracci, he went to Rome, and by diligent study of his works in the Palazzo Farnese, became a correct designer in that painter's style, still preserving the strong contrasts of light and shade that he had learned from Caravaggio. Some of his pictures are in churches in Naples. He belonged to the infamous Neapolitan Cabal of which *Spagnoletto* was the head.—Lanzi, ii. 34; Ch. Blanc, École napolitaine.

CARAUD, JOSEPH, born at Cluny, (Saône-et-Loire), Jan. 5, 1821. Genre painter, pupil of Abel de Pujol and Charles Louis Müller. Some of his pictures have been engraved. Medals: 3d class, 1859; 2d class, 1861 and 1863; L. of Honour, 1867. Works: Oracle of the Fields (1847); The Awakening, Dark and Fair (1849); Dancing Lesson, Interrupted Breakfast, A Kitchen (1855); Marie Antoinette in the Little Trianon, Abbé Prévost reading Manon Lescaut at an Actress's (1857); Athalie played at Saint-Cyr before Louis XIV., Louis XV. and Mme. Dubarry (1859); Mlle. de la Vallière taking the Veil, The Sedan Chair (1861); The Great Condé's Return after the Battle of Senef, Signing the Contract, The First-Born (1863); Louis XVI. making Locks (1865); Blessing the Bread, The Alert (1867); Scenes from Marriage of Figaro (1868); Marie Antoinette and Madame Royale at Versailles (1870); Soubrette Walking, Girl holding a Cat (1872); Breakfast (1873); Parroquet (1874); Pointed Finger (1875); Little Farmer (1876); Spring-Time, Pleased Abbé (1877); Louis XV. and Mme. Dubarry at the Little Trianon, Coffee Mill (1878); Pouting, Flower-Girl (1879); Soubrette Asleep, Two Friends (1880); Magpie, Gardener (1882); Parroquet, A Letter (1883); Fisher-maiden (1884); Spinner, Petit Déjeuner (1885).

CARAVAGGIO, MICHELANGELO DA, born at Caravaggio in 1569, died at Porto Ercole in 1609. Roman school. Real name Michelangelo Amerighi or Merighi; son of a mason; employed in Milan to mix plaster for fresco painters, and learned to paint by watching them. Went to Venice and studied works of Giorgione; thence to Rome, where he aided Cesare d'Arpino in painting ornamental parts of his pictures. The novelty of his style, an energetic but coarse rendering of nature, without selection and without taste, soon attracted notice, and his works won such public admiration that other artists were led to imitate his powerful though corrupt manner. After painting many important pictures in Rome, he fled to Naples to escape justice for the homicide of a companion, committed in a moment of anger. After various wanderings he received the Pope's pardon for this crime, and was on his way from Naples to Rome by sea when he died at Porto Ercole. Among his best works are: *Entombment*, Vatican; *Gamesters*, Palazzo Sciarra, Rome; Judith and Holofernes, Naples Museum; Chess Players, Venice Academy; *Cupid* Asleep, Palazzo Pitti, Florence; *Christ* among the Doctors, Christ and the Tribute Money, Head of *Medusa*, Uffizi, Florence; *Fortune* Teller, Capitol Gallery, Rome; *Lute* Player, Liechtenstein Gallery, Vienna; *Fortune* Teller, A *Concert*, Death of the *Virgin*, Portrait of Grand Master of *Malta*, Louvre; Two Men Drinking, Modena Gallery; St. *Sebastian*, Brera, Milan; St. *Matthew* and Angel, Berlin Museum; Fortune Teller, *Gamesters*, Dresden Gallery; *Lute* Player, *Christ* crowned with Thorns, Martyrdom of St. *Peter*, Martyrdom of St. Sebastian, Hermitage, St. Petersburg; *Supper* at Emmaus, National Gallery, London.—Ch. Blanc, École ombrienne; Seguier, 3; Wornum,

Epochs, etc., 332; Burckhardt, 767; Dohme, 2iii.

CARAVAGGIO, POLIDORO DA, born at Caravaggio about 1490 (?), died in Messina in 1543. Umbrian school. Real name Polidoro Caldara; while employed as a mason in the Vatican when Raphael and his pupils were painting, he acquired a taste for art, and induced Maturino, a Florentine artist, to instruct him. He soon exhibited such aptitude that Maturino took him into partnership, and they executed conjointly many works in black and white, now known only by engravings. When Rome was sacked (1527), Caravaggio went to Naples, and afterward to Messina, where he acquired fame and wealth. When about to return to Rome, he was murdered for his money. In his earlier works Polidoro shows his training in the school of Raphael: *e. g.* Frieze of the History of Niobe on façade of a house in the Via della Maschera d'Oro, No. 7, at Rome. Later he became an out and out naturalist, as in the Christ bearing the Cross, Naples Museum. Among his works are: *Psyche* received into Olympus, Louvre; Passage of the Red Sea, Brera, Milan; St. Luke, Berlin Museum; Pietà, Turin Gallery; Meleager, Capitol Museum, Rome; Cephalus and Procris, Vienna Museum.—Vasari, ed. Mil., v. 141; Tassi, Pittura Bergamaschi (Bergamo, 1708), 76; Burckhardt, 186; Wornum, Epochs, etc., 235; Ch. Blanc, École ombrienne; Dohme, 2iii.; Lübke, Gesch. ital. Mal., ii. 375.

CARBAJAL, LUIS DE, born in Toledo in 1534, died after 1613. Spanish school; pupil of Juan de Villoldo, removed early to Madrid, and became, in 1556, painter to Philip II. Painted in 1570–82 seven altarpieces for the Escorial, and a Magdalen (1570), now in the Madrid Museum. In 1591 he painted, with Blas del Prado, some pictures for the Church of the Minorites, Toledo; Portrait of the Archbishop D. Bartolomé Carranza in the capitular hall of the Cathedral at Toledo; Circumcision, Hermitage, St. Petersburg.—Stirling, i. 261; Madrazo, 365.

CARBONE, GIOVANNI BERNARDO, born in Albaro, near Genoa, in 1614, died in 1683. Genoese school; pupil of Gio. Andrea de' Ferrari; studied composition in Venice. Painted historical subjects, but chiefly noted for his portraits, in which he imitated Van Dyck. Works: St. Louis adoring the Cross, l'Annunziata, Genoa; Madonna and Saints, Palazzo Pallavicini, Genoa.—Lanzi, iii. 267; Ch. Blanc, École génoise; Burckhardt, 779.

CARCASSONNE, DELIVERANCE AT, Jean Paul *Laurens*, Luxembourg Museum; canvas, H. 14 ft. 2 in. × 11 ft. In August, 1303, the inhabitants of Carcassone and of Albi, under the lead of the reformer of Languedoc, Jean de Picquigny, released many prisoners from the dungeons of the Inquisition. Men are engaged in removing the stones from the entrance, over which is seen the Papal arms, while the reformer is preaching to people at left. Salon, 1879.

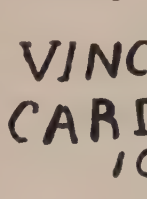
CARDENAS, BARTOLOME DE, born in Portugal in 1547, died in Madrid in 1606. Spanish school; pupil in Madrid of Alonso Sanchez Coello; painted frescos in the cloisters of Convent of Atocha, Madrid; in 1601 went to Valladolid, at invitation of Duke of Lerma, for whom he painted altarpieces in the church and several religious works in the cloisters and chapels of the convent of S. Pablo. Some of his pictures are in the Museum at Valladolid. His son Juan (flourished 1620), was a painter of fruits and flowers.—Stirling, i. 432.

CARDI, LUDOVICO. See *Cigoli*.

CARDUCCI (Carducho), BARTOLOMMEO, born in Florence in 1560, died in Madrid in 1608. Florentine school; pupil of Federigo Zucchero, with whom he went, in 1585, to Spain, and was engaged as painter, sculptor,

and architect under Philip II. and Philip III. Painted frescos in the library of the Escorial, and several altarpieces, as well as a Descent from the Cross, in S. Felipe el Real; also began, in the Pardo, frescos which were finished by his brother Vincenzio. Works: Descent from the Cross, St. Sebastian, Last Supper, Madrid Museum.—Stirling, i. 212; Ch. Blanc, École espagnole; Viardot, 256.

CARDUCHO, VINCENZO, born in Florence in 1578 (?), died in Madrid in 1638. Spanish school; went to Spain in 1585, with his elder brother, Bartolommeo, who instructed him in painting. Succeeded his brother as painter to Philip III., and finished the frescos begun by him in the Pardo. Was also painter to Philip IV. In 1626–32 he painted fifty-four pictures for the Carthusians of El Paular; twenty-seven representing the life of St. Bruno, and twenty-seven representing the Martyrdoms and miracles of the Monks of the Order. These are all in the Madrid Museum. He painted also historical pictures and portraits, 120 of which are mentioned by Cean Bermudez as in public edifices in Spain, and wrote the Diálogos de las Excelencias de la Pintura, the best work on painting in the Castilian tongue (Madrid, 1633). Works: Battle of Fleurus, Relief of Constance, Capture of Rheinfeld (three scenes in Thirty Years' War), Birth of the Virgin, Visitation, Presentation of Jesus, Assumption, Baptism of Christ, Madrid Museum; Infant Christ and Christ and Angels, with SS. Gonzalo, Francis, and Bernardino (1630), Dresden Gallery.—Stirling, i. 417; Ch. Blanc, École espagnole; Viardot, 258; Madrazo, 366.



CARIANI, GIOVANNI BUSI, of Bergamo, born at Fuipiano about 1480 (?), living in 1541. Venetian school. The earliest record in regard to him is a contract of 1508. He imitated the great Venetian masters so closely that his works are often confounded with theirs, and appear under the names of Giorgione, Palma, and Pordenone. There are but two dated canvases among the many works ascribed to him, a group in the Roncalli collection (1519), and a Madonna in the Casa Baglioni, Bergamo (1520). Other examples are in the Lochis-Carrara Gallery, Bergamo; the Brera, Milan; and the Dresden Museum.—C. & C., N. Italy, ii. 546; Tassi, Pittori Bergamaschi, i. 33; Burckhardt, 737; Lübke, Gesch. ital. Mal., ii. 625.

CARLONI, GIAMBATTISTA, born in Genoa about 1594, died there in 1680. Genoese school; son and pupil of Taddeo Carloni, painter, sculptor, and architect (died 1613); studied in Florence under Passignano and in Rome; associate of his brother Giovanni, and aided him in most of his works, especially in the Gesù and in the Annunziata del Guastato, Genoa; also finished his frescos in S. Antonio Abate, Milan. Painted frescos at S. Siro, Genoa, and painted much in private palaces. Had by his wife Niccoletta Scorza twenty-four

children, of whom Andrea or Giovanandrea (born 1639, died 1697) and Niccolò were painters.—Lanzi, iii. 263, 278; Ch. Blanc, École génoise; Burckhardt, 799.

CARLONI, GIOVANNI, born in Genoa in 1591, died in Milan in 1630. Genoese school; son and pupil of Taddeo Carloni, and scholar of Pietro Sorri; finally studied in Rome and Florence, where he learned fresco under Passignano. Became an able fresco painter; works in del Gesù, l'Annunziata del Guastato, and S. Domenico, Genoa. Was painting the ceilings of S. Antonio Abate, Milan, when he died.—Lanzi, iii. 263; Ch. Blanc, École génoise.

CARLOS, DON, brother of Philip IV., portrait, *Velasquez*, Madrid Museum; canvas, H. 6 ft. 7 in. × 4 ft. 1 in. About twenty years old, full-length, standing, black dress. Painted about 1627, first manner. Etched by J. J. Martinez de Espinosa; Guérard.—Curtis, 60; Madrazo, 614.

CARLSEN, EMIL, born in Denmark in 1848. Went to America in 1872, and studied in Boston, where he has since lived. Works: Still Life (T. B. Clarke, New York.)

CARLUCCIO DELLE MADONNE. See *Maratti*, Carlo.

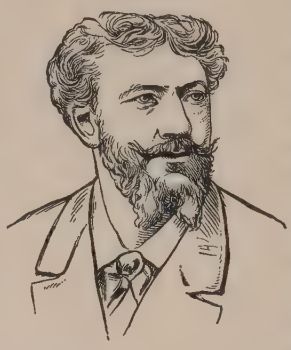
CARMANIDES. See *Charmantides*.

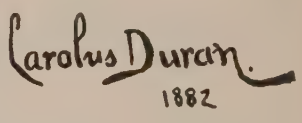
CARMIENCKE, HERMANN, born in Hamburg, Sept. 2, 1810, died in Brooklyn, N. Y., June 15, 1867. Landscape painter and engraver; pupil of Dahl in Dresden, and from 1834 at the Copenhagen Academy. In 1837 was again in Dresden and Leipsic; returned to Copenhagen in 1838, visited Sweden in 1841, Munich and Tyrol in 1842, and Italy in 1845–1846. Was court painter to Christian VIII., until after the German-Danish war of 1848. Emigrated to New York in 1851 and became one of the founders of the Brooklyn Academy. Works: Lake among High Mountains, Ziller Valley in Tyrol.—Andresen, iv. 46.

CARNOVALE, FRA, flourished about 1456. Umbrian school; real name Bartolommeo di Giovanni di Bartolo Corradini; entered the Dominican Order, and in 1461–88 was curate of S. Cassiano of Cavallino, near Urbino. A Madonna with Saints and Angels, in the Brera, Milan, is attributed to him. It is in the style of Piero della Francesca, and if it be the work of Fra Carnovale, he was probably a pupil of that master. Vasari makes Fra Carnovale the master of Bramante. Other works: St. Michael and the Dragon, National Gallery, London; Madonna and Angels, S. M. delle Grazie, Sinigaglia.—C. & C., Italy, ii. 553; Vasari, ed. Mil., iv. 147.

CARŎLUS, LUDOVICUS ANTONIUS, born in Antwerp, Dec. 25, 1814. Genre painter; pupil of Eeckhout and of F. de Braekeleer, and in Paris (1831–34), under E. le Poitevin; settled in 1836 in Antwerp, where he acquired reputation. Works: Presentation, Music, Visit at the Studio.—Nagler, Mon., iv. 325.

CAROLUS-DURAN (CHARLES AUGUSTE ÉMILE DURAND), called, born at Lille, July 4, 1837. French school; genre and portrait painter; pupil of Souchon; went to Paris, where he won a prize and a pension founded by Wicar for his fellow-citizens of Lille, and went to Italy, afterwards to Spain. His work shows traces of the influence of both countries. Lately he has painted portraits, especially female, with great success. Is also a sculptor. Medals in 1866, 1869, and 1870; 2d class in 1878; medal of honour, 1879; L. of Honour, 1872; Officer, 1878. Works: Evening Prayer (1865); The Murdered Man (1866), Lille Museum; St. Francis of Assisi (1868); *Dame* au Gant (1869), Luxembourg Museum; portraits only during the next ten years, of which one of the most noted is Mlle. *Croizette;* Gloria Mariæ Médicis (1878, ceiling in the Luxembourg); Child on the Banks of the Tagus (1868); portraits in 1879, 1880, 1881; A Future Doge (1881); A Burial (1882); A Vision (1883).—Larousse; Montrosier.

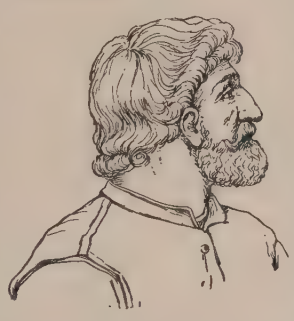




CAROTO (Carotto), GIOVAN FRANCESCO, born in Verona in 1470, died there in 1546. Lombard school; pupil in Verona of Liberale, and in Mantua of Mantegna, of whom he is said to have been so perfect an imitator that his works passed as those of his master. On his return to

Verona, previous to 1508, his pictures took a local tinge reminiscent of Liberale and Giolfino. He executed important works for Ant. Marià Visconti, in Milan, and for the Marquis of Montferrat, in Casale. Called by Maffei the Proteus of Veronese painters, so varied are his works in style. Among them are: Altarpiece, S. Tommaso, Verona; Christ and Saints, S. Caterina, Resurrection of Lazarus, Virgin and Saints, Verona Gallery; SS. Roch and Sebastian, S. Giorgio, Verona; Madonna and St. Anne, S. Termo Maggiore, ib.; St. Martin on Horseback, S. Anastasia, ib.; St. Ursula and the 11,000 Virgins, S. Giorgio, ib. (1545). Madonna, Städel Institute, Frankfort; do., Collection of Baron Sternburg, Lutschena. Vasari says he was the first Veronese who painted landscapes well. Giovan Francesco had a brother Giovanni Caroto, probably his assistant, but much inferior to him. He is noteworthy only as the first master of Paolo Veronese.—C. & C., N. Italy, i. 481; Vasari, ed. Mil., v. 288; Baldinucci, ii. 44; Burckhardt, 158, 167, 190; Ch. Blanc, École lombarde; Bernasconi, 292; Lermolieff, 167; Lübke, Gesch. ital. Mal., ii. 574.

CARPACCIO (Scarpaccia, Scarpaza), VITTORE, born in Istria about 1450, died after 1522. Venetian school. It is conjectured that Carpaccio went to Constantinople with Gentile Bellini in 1479, and it is clear that the great painter's influence developed his style and affected his colour and drawing, but the first certain date connected with Carpaccio is 1490, when he began to paint the series of nine pictures illustrative of the life of St. *Ursula*, Venice Academy. Like Gentile Bellini's large works, those of Carpaccio preserve the features of old Venice, and show the variety of costume which gave so much picturesqueness to her squares and water-ways. He had not Bellini's gentleness and sweetness, but was more energetic in action, harder and drier in tone. The picture of the bleeding Christ adored by Angels (1496), Vienna Museum, is painful in subject, and stiff in figure action. Between 1502 and 1508 Carpaccio painted nine small easel pictures and an altarpiece for the school or refuge of distressed Dalmatian seamen, which had been rebuilt under the name of San Giorgio de' Schiavoni. These pictures represent scenes from the lives of Christ and the patron Saints of Dalmatia and Albania, Jerome, George, and Trifon. Eastern costumes and landscapes of an Eastern character abound in them, as in the Baptism of the Gentiles, and the Combat of St. George. The altarpiece represents the Virgin and Child between two angels. The Annunciation (1504), Vienna Academy, the Glory of St. Thomas Aquinas (1507), Stuttgart Museum, and the Burial of the Virgin (1508), Ferrara Gallery, show that Carpaccio's forte lay rather in treating incidents of legendary history than religious episodes. Still, we think that his *Presentation* in the Temple (1510), Venice Academy, is his masterpiece. Another fine and characteristic work is the *Supper* at Emmaus, in S. Salvatore, Venice. Other pictures painted before Carpaccio began to fail are the Vocation of St. Stephen (1511), Berlin Museum; his Sermon at the Louvre, and his Dispute with the Doctors (1514), Brera, Milan; and his Martyrdom (1515), Stuttgart. The altarpiece at S. Vitale of this year shows manifest decline "attributable to age, weariness, or much use of assistants." Many later works scattered about in Istrian,



Lombard, and Friulian churches show still further decay. The last, of 1519, are two

altarpieces at S. Francesco of Pirano in Istria, and of Pozzale near Cadore.—Vasari, ed. Mil., iii. 627, 661; C. & C., N. Italy, i. 195; Ch. Blanc, École vénitienne; Lübke, Gesch. ital. Mal., i. 539.

CARPENTER, FRANCIS BICKNELL, born at Homer, New York, in 1830. Portrait painter, pupil of Sanford Thayer in Syracuse. Professional life passed in New York; elected an A.N.A. in 1852. Works: David Leavitt (1852), American Exchange Bank, New York; Asa Packer, Lehigh University, Pennsylvania; Lieut-Gov. Woodford, Senate Chamber, Albany; Goldwin Smith, Cornell University; Prof. Gibbs, Yale College, New Haven; Horace Greeley, Tribune Association, New York; Gov. M. H. Clarke, President Fillmore, City Hall, New York; Abraham Lincoln (1874), Capitol at Albany; President Tyler, President Pierce, Wm. H. Seward, Chas. Sumner, and many others. His *Emancipation* Proclamation (1864,) is in the Capitol, Washington.

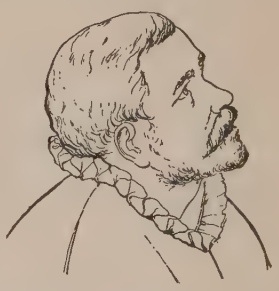
CARPI, GIROLAMO DA. See *Girolamo* da Carpi.

CARR, DAVID, born in England; contemporary. Landscape and genre painter. Exhibits at Royal Academy and Grosvenor Gallery. Works: Weed Burners (1879); Watercress Gatherers (1880); À la Fontaine — Yport (1881); Cliff Ploughing, Violets (1882); Waiting, An Old-Fashioned Spring, At the Doors of La-Force — Paris, 1792 (1883).

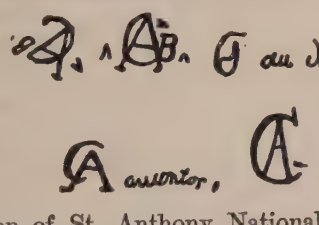
CARRACCI, AGOSTINO, born in Bologna,

Aug. 16, 1557, died in Parma, March 22, 1602. Bolognese school; son of a tailor, Antonio Carracci, who was cousin to Vincenzo, the father of Lodovico Carracci. Pupil of Fontana, of Domenico Tibaldi, and of Cornelius Cort, with whom he studied engraving, to which he devoted more time than to painting; afterward studied in Parma and in Venice, and on his return to Bologna (1589), opened the famous Eclectic school of the Carracci with Lodovico and Annibale Carracci. He aided his brother Annibale (1600), in the Palazzo Farnese, Rome, where he painted the Triumph of Galatea and Cephalus and Aurora, of which his cartoons exist in the National Gallery, London; afterward went into service of Duke Ranuccio Farnese in Parma, where he died. Among his best works are the Communion of St. *Jerome*, *Assumption*, Bologna Gallery; Landscape with Bathers, Palazzo Pitti, Florence; Infant *Hercules*, Louvre, Paris; *Rinaldo* and Armida, Naples Museum.—Malvasia, i. 263; Amorini, Vite, etc. (Bologna, 1840); Baldinucci, iii. 323; Wornum, Epochs, 320; Burckhardt, 699, 784, 794, 796, 808; Ch. Blanc, École bolonaise; Dohme, 2iii.; Seguier, 39; Bartsch, xviii. 31.

CARRACCI, ANNIBALE, born in Bologna, Nov. 3, 1560, died in Rome, July 15, 1609. Bolognese school; brother of Agostino and pupil of Lodovico Carracci. In 1580 he went to Parma to study the works of Correggio and of Parmigiano; also visited Venice, and after seven years' absence returned to Bologna. He aided his cousin and brother in the academy which they founded there until 1600, when he accepted the invitation of Cardinal Odoardo Farnese to decorate the vaulted ceiling of a gallery in his palace in Rome. In this work, which occupied him eight years, he was assisted by his brother Agostino, and by Domenichino and Lanfranco. It represents various mythological subjects illustrative of celestial and



terrestrial love, and is varied with many ornamental figures, some in stucco and some in chiaroscuro. It excited the greatest admiration in Rome, and was declared by Poussin to excel all other works except those of Raphael. Annibale's pictures are more diversified in style than those of Lodovico and Agostino, comprising paintings in the manner of several of the great masters. Among his works are: Annunciation, *Assumption, Madonna* in Glory and Saints, *Madonna* with Saints, Bologna Gallery; *Bacchante*, Madonna, Uffizi, Florence; Last Supper, Ferrara Gallery; Rinaldo and Armida, Pietà, Holy Family, Bacchante, Naples Museum; Pietà, Palazzo Borghese, Rome; St. *Roch* giving Alms, *Assumption, Ecce* Homo, *Madonna* of St. Matthew, Dresden Gallery; Holy Family, Berlin Museum; St. *Sebastian, Magdalen, Diana* and Callisto, *Resurrection, Entombment*, Dead *Christ*, Apparition of the *Madonna*, Sleep of Infant *Jesus, Madonna* of the Cherries, *Nativity*, Birth of the *Virgin*, Louvre; Three Marys, Castle Howard, England; Christ appearing to Peter, St. John, Herminia and the Shepherds, Silenus, Pan and Apollo,

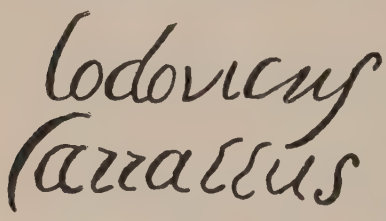


Temptation of St. Anthony, National Gallery, London.—Malvasia, i. 263; Wornum, Epochs, 321; Kugler (Eastlake), ii. 571; Burckhardt, 769, 783; Gualandi, Guida, 36, 44; Dohme, 2iii.; Ch. Blanc, École bolonaise.

CARRACCI, FRANCESCO, born in Bologna in 1595, died in Rome, June 3, 1622. Bolognese school. Nephew of Agostino and Annibale, and pupil of Lodovico Carracci. Set up a rival academy in Bologna, putting over his door, "This is the true School of the Carracci," but not succeeding, went to Rome. There are a few pictures by him in Bologna, such as St. Roch comforted by an Angel, Oratory of S. Rocco; Madonna and Saints, S. M. Maggiore.—Malvasia, Felsina Pittrice, i. 373; Dohme, 2iii.

CARRACCI, LODOVICO, born in Bologna, April 21, 1555, died there, Nov. 13, 1619. Bolognese school; son of Vincenzo Carracci, a butcher; pupil at Bologna of Prospero Fontana, who advised him to give up painting, while his brother pupils nicknamed him from his stupidity the Ox. Studied chiefly at Venice under Tintoretto, who gave him but little more encouragement than Fontana. Afterward painted under Pasignano in Florence, and studied the works of the great masters in Venice, Mantua, Parma, and Padua. By persevering labour he acquired a correctness and simplicity of style which brought him into repute and enabled him to found in Bologna in 1589 an academy of painting which soon became the most important school of the time in Italy. He called it the Incamminati (Right Road), but it is usually known as the Eclectic school of Bologna, because the Carracci sought to unite in this system the excellences of each of the great masters. His cousins Agostino and Annibale soon joined him, and the three conducted it until 1600, after which Lodovico was its head until his death. The best pupils of this school were Domenichino and Guido. Lodovico excelled rather as a teacher than as a painter, but left some excellent works, both in fresco and in oil, such as, *Madonna* in Glory and Saints, Birth of St. *John* Baptist, Preaching of St. *John* Baptist, *Christ* crowned with Thorns, *Madonna* with Saints, Calling of St. *Matthew*, Conversion of St. *Paul, Transfiguration*, Bologna Gallery; Scenes from lives of SS. Benedict and Cecilia, S. Michele in Bosco, Bologna; Miracle of the Loaves and Fishes, Berlin Museum; Pietà, Palazzo Corsini, Rome; Ecce Homo, Palazzo Doria,

Rome ; *Annunciation, Nativity, Madonna,* Pietà, Vision of St. *Hyacinth,* Louvre, Paris; Susannah and the Elders, National Gallery, London.

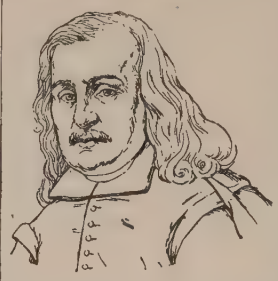


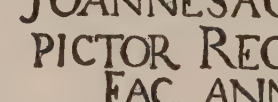
—Malvasia, i. 263; Amorini, Vite, etc. (Bologna, 1840); Baldinucci, iii. 302 ; Wornum, Epochs, 319 ; Burckhardt, 772 ; Ch. Blanc, École bolonaise ; Dohme, 2iii. ; Seguier, 38 ; Kugler (Eastlake), ii. 572.

CARREE, HENDRIK, the elder, born at Amsterdam, Oct. 2, 1656, (1658 ?), died in 1721. Dutch school ; animal and landscape painter, pupil of Juriaan Jacobsz and of Jacob Jordaens. One of his sons, born at The Hague, Sept. 27, 1696, died there in 1775, and two of his nephews, bore the same name and were also painters, either of whom may as well be the author of the following works, painted about 1710 or later : Cattle among Ruins, Cattle and Peasant Woman with Basket, Brunswick Museum.—Immerzeel, i. 129 ; Kramm, i. 221 ; Riegel, Beiträge, ii. 418.

CARREE, MICHIEL, born at Amsterdam in 1666, died at Alkmaar. Dutch school ; animal and landscape painter ; pupil of his brother Hendrik C., then of Berchem, but followed the style of Gabriel van der Leeuw ; resided some time in England, and about 1698 was invited to Berlin and made painter to King Frederick I., after whose death he returned to Holland and lived mostly at Alkmaar. Works : Mad Bull, Cattle and Shepherdess playing Flute, Cattle among Ruins, do. by Cottage, Brunswick Museum. —Gool, i. 125 ; Hoet, Aanmerkingen, 13.

CARREÑO DE MIRANDA, Don JUAN, born at Aviléz, Asturias, March 25, 1614, died in Madrid in September, 1685. Of noble family. Spanish school; pupil of Pedro de las Cuevas, and of Bartolomé Roman ; became assistant to Velasquez, whom he aided in the Alcazar and other royal palaces ; painted in Madrid and other cities many pictures for churches and convents, and, with Francisco Rizi, the cupola of S. Antonio de los Portugueses. Became one of the court painters of Philip IV. (1660), and was honoured in the same way by Charles II. (1671). His works show correct design and harmonious colouring. Painted chiefly portraits and religious compositions. Works : Portrait Charles II. (2), Queen Mariana, mother of Charles II., three others, Madrid Museum ; id., Count Harrach, Vienna ; Don Juan of Austria, Sir Wm. Stirling Maxwell, London; id., heirs of Infant Sebastian, Pau ; Magdalen, Academy S. Fernando, Madrid ; Martyrdom of St. Sebastian, St. Anthony feeding the Fishes, Our Lady of Atocha, Museum Nacional, Madrid ; Baptism of Christ, and St. Damian, Hermitage, St. Petersburg.





—Stirling, iii. 995 ; Viardot, 220 ; Ch. Blanc, École espagnole ; Curtis, 321 ; Madrazo, 374.

CARRIERA, ROSALBA (Rosa Alba), born in Venice, Oct. 7, 1675, died there, April 15, 1757. Venetian school; daughter of Andrea Carriera de Costantino, chancellor of the village of Gambarare. Worked with her mother at making Point de Venise lace until it went out of fashion, when she learned

to paint for a livelihood. Studied under Antonio Lazzari, Diamantini, Balestra, and others, and at the age of twenty-four became famous for her miniatures and crayon portraits. In 1703 she became a member of the Accademia Clementina, Bologna, and in 1705 of San Luca, Rome. In company with her brother-in-law, Antonio Pellegrini, she visited Paris in 1720, painted the royal family and many other distinguished persons, and was received into the Academy. All the courts of Europe vied in doing her honour and in giving her commissions. She excelled in painting pretty women, and one of her most lovely works is a portrait of herself in crayons in the Dresden Gallery, where are also many other of her pictures. Her heads are especially good, but her arms, hands, and busts are often weak in drawing.

Many of her pictures are in the Dresden Museum. She became blind from overwork in 1746. — Ch. Blanc, École vénitienne; Sensier, Journal de Rosalba Carriera (Paris, 1865); Seguier, 176; Wessely, 29.

CARRIÈRE, EUGÈNE, born at Gournay-sur-Marne (Seine-et-Oise); contemporary. Genre painter; pupil of Cabanel. Medal, 3d class, 1885. Works: Young Mother (1879); The Nymph Echo (1880); Kiss of Innocence (1882); Two Friends, Marguerite (1884); Sick Infant, The Favourite (1885).

CARSTENS, ASMUS JACOB, born at St. Jürgen, near Schleswig, May 10, 1754, died in Rome, May 26, 1798. German school; history painter. Impressed by the pictures of Juriaen Ovens, pupil of Rembrandt, in the Cathedral of Schleswig, determined to become an artist, and tried in vain to study under Tischbein at Cassel. After five years' apprenticeship to a wine-dealer at Eckernförde, during which he drew and painted in his leisure hours, went to Copenhagen (1776) and took a partial course at the Academy, studied in the Museum, and supported himself by painting portraits. In 1783 went to Mantua, but was obliged to return to Lübcke for want of funds. For five years lived by portrait painting, then went to Berlin (1787), and in 1790 became professor at the Academy of Arts. Having a pension from the King, he went to Rome in 1790, exhibited his works there in 1795, and won great applause. Had many distinguished pupils, such as Koch, Schick, Cornelius, etc., and took the position of founder of the new German school. Works: Death of Æschylus; Æolus and Ulysses; Fall of the Rebel Angels; Banquet of Plato; Battle of Rossbach; Homer; Return of the Megapenthes; Socrates saving the life of Alcibiades; Ganymede and the Eagle; Battle of Centaurs and Lapiths; Œdipus in Colonus; Œdipus Tyrannus.—Allgem. d. Biogr., iv. 29; F. von Alten, Der Maler A. J. C. (Schleswig, 1865); Ch. Blanc, École allemande; Brockhaus, iv. 21; Fernow-Riegel, Carsten's Leben und Werke (Hanover, 1867); Grimm, Zehn Essays, 218; Müller-Schuchardt, Carstens' Werke (Leipsic, 1869); Pecht, iii. 31; Sach, Carstens' Jugend und Lehrjahre (Halle, 1881); Schöne, Beiträge z. Lebensgeschichte (Leipsic, 1866); Woltmann, Aus vier Jahrhdt., 169; Zahn's Jahrbücher, vi. 99, 208; Zeitschr. f. b. K., x. 54; Zimmermann, Studien und Kritiken, ii. 273.

CARTERIUS, painter, about the middle of 3d century B.C. His portrait of the philosopher Porphyrius has preserved his name from oblivion.—Porphyr., Vita Plotini, i.

CARTERON, EUGÈNE, born in Paris; contemporary. History, genre, and portrait painter; pupil of B. Glaize and Léon Glaize. Medal, 3d class, 1878. Works: Lazarus (1877); Prodigal Son (1878); St. Jerome (1879); Creation of Eve (1881); Bone-Setter (1882); Journeys of St. Sulpice (1848); The Two Processions (1885).

CARTHAGE, Joseph M. W. *Turner*, National Gallery, London ; canvas, H. 4 ft. 11 in. × 7 ft. 5 in. A river scene, with piles of rich architecture on each side. Royal Academy, 1828. Painted for Mr. Broadhurst.

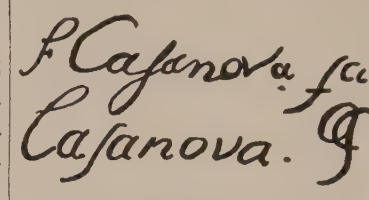
CARTHAGE, DECLINE OF, Joseph M. W. *Turner*, National Gallery ; canvas, H. 5 ft. 7 in. × 7 ft. 11 in. A scene of architectural magnificence on each side with an outlook upon the sea in centre and the sun setting in a sombre red gloom ; at left, the hostages departing for the Roman camp. Royal Academy, 1817. Engraved by J. B. Allen in Turner Gallery.

CARTHAGE, RISE OF, See *Dido* building Carthage.

CARUCCI, JACOPO. See *Pontormo*.

CASADO DEL ALISAL, Don JOSÉ; born in Valencia, contemporary. History and genre painter; pupil of Academy of Madrid, where he won the prize of Rome in 1860, and three 1st class medals. He is court painter and director of the Spanish Academy in Rome. Order of Isabella the Catholic. Works : Death of Ferdinand IV.; Bernardo del Carpio ; Semiramis ; Goya's Studio, J. T. Martin, Brooklyn ; Zaida, S. A. Coale, St. Louis ; Beheaded Arabs ; Odalisque in Harem ; Flora (1881); Legend of King Ramiro, the Monk (1881), National Museum, Madrid ; In the Boudoir (1882); Temptation (1884) ; Laura (1885). — La Ilustracion (1879), i. 366 ; (1881), ii. 387 ; (1882), i. 83, 347 ; (1884), ii. 315 ; (1885), i. 131.

CASANOVA, FRANCESCO, born in London in 1727, died at Brühl, near Vienna, July 8, 1805. Landscape and battle painter ; taken to Venice at the age of six and taught by Guardi and Simonini. Visited Paris in 1751, and returned there after passing four years at Dresden. Became member of the Academy in 1763, and was employed by Catherine II. of Russia to paint her victories over the Turks. Finally settled at Vienna. Works: Battle of Fribourg, Aug. 3, 1644 (1771), Battle of Lens, Aug. 20, 1648 (1771); two Landscapes with Animals, Louvre ; Battle, Vienna Museum ; Turkish Cavalry Marching, Battle, Nantes Museum ; Military Halt, Skirmish, Rouen Museum ; Starting for the Hunt, The Walk, The Hunt, Halt during the Hunt, Nancy Museum ; Battle of Lens, Battle of Fribourg, Lyons Museum.— Villot, Cat. Louvre ; Ch. Blanc, École française ; Larousse, iii. 485 ; Lejeune, Guide, i. 424 ; Wurzbach, ii. 301.



CASELLI (Casoli, Castelli), CRISTOFORO, of Parma (1489–1507). Lombard school. Sometimes called also Cristoforo da Parma and Il Temperello. Journeyman at Venice in 1489–92, with the Bellini ; painted there in 1495 the Madonna and Saints, in the sacristy of S. M. della Salute. In 1496 he was a master in Parma, where he painted (1499) the Madonna and Saints now in the Sala del Consorzio, which exhibits much of the grace of Cima. Other works of his are : Madonna and Saints, Parma Gallery; God the Father, in the Duomo, Parma, and Adoration of the Magi, in S. Giovanni, Parma.—C. & C., N. Italy, i. 587 ; Burckhardt, 588, 603 ; Vasari, ed. Mil., vi. 485.

CASENTINO. See *Jacopo* da Casentino.

CASILE, ALFRED, born in Marseilles; contemporary. Landscape painter. Medal, 3d class, 1885. Works : Cliff in Normandy (1879); By the Cliffs (1880); Quarantine Grounds at Marseilles (1881); Field of Mars after the Exposition (1882); Quay on the Rhône (1883) ; After the Rain (1884); View of Paris (1885).

CASILEAR, JOHN W., born in New York, June 25, 1811. Landscape painter ; studied in Europe in 1840 and in 1857. Elected an A.N.A. in 1835, and N.A. in 1851. Studio in New York. Works : Swiss Lake (1868) ; Genesee Meadows (1871) ;

September Afternoon (1874); Trout Brook (1875); Autumn (1876); Scene in New Hampshire (1877); View on Shemung River (1878); View of the Rocky Mountains (1881); Scene on Long Island (1883); Catskill Twilight.

CASSANDRA, ancient picture. See *Polygnotus, Theodorus.*

CASSIOLI, AMOS, born in Siena, Italy, in 1838. History painter, pupil of L. Mussini; won at Florence, in 1868, first prize in historical painting, for his picture of Lorenzo de' Medici showing his Art Collection to Galeazzo Sforza. Professor at Florence Academy. Works: Battle of Legnano, Florence Gallery; Bianca Capello; Studio of Leonardo da Vinci, Provenzano Solvani receiving Gifts for Ransom of a Prisoner, Palazzo pubblico, Siena.—Müller, 97.

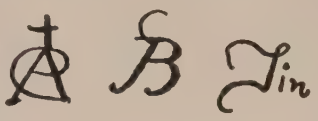
CASTAGNO, ANDREA DEL, born at Mugello, near Florence, in 1390, died in Florence, Aug. 19, 1457. Florentine school; son of a labourer, Bartolommeo di Simone; was observed drawing cattle on flat stones by Bernardetto de' Medici, who, struck with his talent, took him to Florence and gave him opportunity for study. Baldinucci conjectures that he was apprenticed to Masaccio, but he was more probably taught in the school which produced Uccello and Peselino. He was an intense realist, full of energy and truth to common nature, but a hard and inharmonious colourist. The two Crucifixions in the monastery of the Angeli, Florence, which were pointed out as among his earlier works, are vulgar in type, hard in line and drapery, and without feeling. Better are the colossal portraits of Heroes and Sibyls which he painted for a hall in the Villa Pandolfini at Legnaja, now transferred to canvas and in the Uffizi. In 1435, Andrea was commissioned by the Florentine government to paint upon the walls of the Palace of the Podestà the Peruzzi and the Albizzi, who were declared rebels after the return of Cosmo de' Medici. From this he derived his surname of Andrea degli Impiccati (of the Hanged), he having so represented them. Andrea was employed in 1444, 1446, and 1455 in the Cathedral, Florence, and in 1451 in the hospital of S. M. Nuova, where he painted various works, a St. Andrew, a Last Supper, and a series of frescos in the church choir illustrating the life and death of the Madonna, all now destroyed. Vasari accuses Andrea of having murdered Domenico Veneziano, out of jealousy of the superior talent shown by the latter when they worked together at S. M. Nuova; but his innocence is fully established by the certainty that Domenico survived him four years. Among the works of Andrea are the picture of Niccolò da Tolentino on horseback (1456), Duomo, Florence; Crucifixion (fresco), Loggia of Hospital adjoining S. M. Nuova; St. John and St. Francis, S. Croce, Florence; Portrait, Pitti; Altarpiece, also SS. Jerome and John and the Magdalen, Academy, Florence; Last Supper, Refectory of S. Apollonia, Florence; Frescos for the Villa Carducci, Uffizi, Florence.—Vasari, ed. Mil., ii. 667; C. & C., Italy, ii. 302; Burckhardt, 535; Meyer, Künst. Lex., i. 693; Lübke, Gesch. ital. Mal., i. 279.

CASTAN, GUSTAVE, born in Geneva in 1823. Landscape painter, pupil of Alex. Calame; paints attractive landscapes of brilliant execution. Works: Souvenir of Franche-Comté, Storm in Winter, Lille Museum; Forest in Winter, Langres Museum; View near Lancy; Banks of the Creuse; Entrance to Forest in Autumn; Easter in Winter; Torrent in the Alps; Lake Lucerne; Wood-Interior in Autumn (1879).—Müller, 97; Larousse.

CASTELLANO, Don MANUEL, born in Spain; contemporary. History and genre painter. His Death of Villamediana (1871), Museum Fine Arts, Madrid, was awarded a medal at Philadelphia Exposition, 1876.

CASTELLO (Castelli), BERNARDO, born at Albaro, near Genoa, 1557, died in Genoa, Oct., 1629. Genoese school; pupil of Andrea Semini and of Luca Cambiaso; travelled through Italy, and formed a grace-

ful and correct style. Was the friend of Tasso, for whose Gerusalemme he made the designs engraved in part by Agostino Carracci, and was eulogized by him. In 1604 he was called to Rome and painted for St. Peter's the Calling of St. Peter, for which a picture by Lanfranco was afterward substituted. His works are mostly in the churches of Genoa and its neighbourhood. Had three sons, Giovanni Maria, Bernardino, and Valerio, all painters.—Soprani, 115; Lanzi, iii. 250; Ch. Blanc, École génoise.



CASTELLO, CASTELLINO, born in Genoa in 1579, died in Turin in 1649. Genoese school; pupil of Gio. Battista Paggi. Painted many pictures for churches in Genoa and elsewhere, but most noted for his portraits. When Van Dyck visited Genoa, he and Castello reciprocally painted each other's portraits. In 1647 he was appointed portrait painter to the court of Savoy, and removed to Turin. His son Niccolò, who was living in 1668, inherited his ability.—Lanzi, iii. 262; Ch. Blanc, École génoise; Soprani, 125.

CASTELLO, FABRICIO, died in Madrid in 1617. Spanish school; son of Giambattista Castello (Il Bergamasco) and pupil of his elder brother, Nicolas Granelo Castello. Painted frescos in the Escorial and the Pardo, and became painter to Philip II. in 1584, and also to Philip III.—Stirling, i. 192; Cean Bermudez.

CASTELLO, FELIX, born in Madrid in 1602, died there in 1656. Spanish school; pupil of his father Fabricio Castello and of Vincenzo Carducho; painted historical compositions and portraits. Works: Capture of a Dutch Fortress by Spaniards, and Disembarkation of Don Fadrique de Toledo at S. Salvador, Madrid Museum.—Cean Bermudez; Quilliet; Madrazo, 378.

CASTELLO, GIAMBATTISTA. See *Bergamasco.*

CASTELLO, NICOLAS GRANELO, died in Madrid in 1593. Spanish school; son and pupil of Giambattista Castello (Il Bergamasco). Named painter to Philip II. in 1571; executed in 1584, with Taboron and Cambiaso, in the Escorial, a fresco of the Battle of St. Quentin, and in 1587, with Taboron, the Battle of Higuernela; also painted other frescos in ducal palace at Alba de Tornus.—Stirling, i. 192; Cean Bermudez.

CASTELLO, VALERIO, born in Genoa in 1625, died there in 1659. Genoese school; son of Bernardo Castello; pupil of Gio. Andrea de' Ferrari and of Il Sarzana; studied works of masters in Milan and Parma. Formed an excellent style of his own; painted in both oil and fresco, but excelled in latter. Subjects chiefly religious, but painted also battles. Works in churches and palaces in Genoa. His Rape of the Sabines is in the Palazzo Brignole-Sale, Genoa; a smaller example, somewhat varied, in the Uffizi.—Lanzi, iii. 259; Ch. Blanc, École génoise.

CASTIGLIONE, BALDASSARE, Count, portrait, *Raphael,* Louvre; wood transferred to canvas, H. 2 ft. 8 in. × 2 ft. 2 in. Half-length, three-quarters, turned to left, with beard and moustaches; in black vest and cap and gray doublet. Painted in Rome about 1516; passed from Collection of Duke of Mantua to Charles I. of England, after whose death bought by Lopez of Amsterdam. Copied at this time by Rubens; Rembrandt also made a sketch of it, now in Albertine Collection, Vienna, and R. Persyn engraved it. Passed to Cardinal Mazarin, from whose heirs bought for Louis XIV. Another portrait by Raphael, bust, painted in 1519, probably that in Torlonia Gallery, Rome. Louvre picture engraved by J.

Godefroy ; Nic. Larmessin ; Bautrois ; Senter ; Nic. Edelinck.—Villot, Louvre ; Filhol, v. Pl. 359 ; Müntz, 534 ; Springer, 253, 509 ; Cab. Crozat, i. Pl. 13.

CASTIGLIONE, GIOVANNI BENEDETTO, born in Genoa in 1616, died in Mantua in 1670. Genoese school. Called, on account of the beauty of his colouring, Il Grechetto (Little Greek); and in France Il Benedetto. Pupil of Gio. Battista Paggi and of Gio. Andrea de' Ferrari. Soprani says he also had lessons of Van Dyck, but as he was only nine years old when that painter left Genoa it is probable that he merely studied his works. Castiglione painted in Florence, Rome, Venice, Naples, Bologna, and Mantua, in which city he entered the service of Duke Charles I. about 1654. He soon won a great reputation, and received orders even from France, England, and Germany. Though he painted large historical works, he is best known by his cabinet pictures, especially landscapes and pastoral pieces, in which he frequently introduced animals. He left about seventy etchings. His brother Salvatore and his son Francesco were his pupils and imitators. Among his best examples are : Nativity, S. Luca, Genoa ; Madonna with Saints showing true effigy of St. Domenic to a monk of his order, S. M. di Castello ; Christ on the Cross and St. Bernard, S. Martino, Genoa ; Abraham and Melchisedec, Adoration, Expulsion from the Temple, Caravan, Bacchantes and Satyrs, Birds and Animals, Louvre, Paris ; Noah entering the Ark, Dresden Gallery, Munich Gallery, and Uffizi, Florence.—Baldinucci, v. 206; Soprani, 223; Lanzi, iii. 273; Seguier, 41 ; Ch. Blanc, École génoise.

CASTIGLIONE, GIUSEPPE, born in Naples ; contemporary. Genre and portrait painter. Lives in Paris. Works: Visiting the Cardinal Uncle, The Warrants, Philadelphia Exposition, 1876 ; Terrace of Palazzo Reale at Naples, Duel without Witnesses (1877) ; Paroquet's Lesson (1878) ; Plucking the Rose, W. H. Fosdick, Louisville ; Prospect, W. B. Bement, Philadelphia ; Soldiers of Cromwell in Haddon Hall, Visiting the Cardinal Uncle, Paris Exposition, 1878.

CASTILLO, AUGUSTIN DEL, born in Seville in 1565, died in Cordova in 1626. Spanish school ; pupil of Luis Fernandez ; painted in fresco and oil, chiefly in Cordova. Works : Adoration of the Magi, Cathedral, Cadiz ; Conception, Cathedral, Cordova.—Stirling, i. 460 ; Viardot, 185 ; Ch. Blanc, École espagnole.

CASTILLO, JUAN DEL, born in Seville in 1584, died in Cadiz in 1640. Spanish school ; younger brother of Augustin del Castillo ; pupil of Luis Fernandez. Chiefly noted as the master of Moya, of Alonso Cano, and of Murillo. Works : Marriage of the Virgin, Nativity, Assumption, Visitation, Annunciation, Seville Museum. — Stirling, i. 460 ; Ch. Blanc, École espagnole ; Viardot, 186.

CASTILLO Y SAAVEDRA, ANTONIO DEL, born in Cordova in 1603, died there in 1667. Spanish school ; son and pupil of Augustin del Castillo, after whose death he studied in Seville under Zurbaran. Became a popular portrait painter in Cordova ; also executed some religious compositions, good in design but faulty in colouring. Vigorous style, with effects worthy of Caravaggio. Said to have died of despair on seeing Murillo's pictures in Seville. Works : Adoration of Shepherds, Madrid Museum ; others in churches and convents of Cordova, the best at the Cathedral and in convents of St. Francis and St. Paul ; Visitation, Hermitage, St. Petersburg.—Stirling, ii. 807 ; Viardot, 187 ; Ch. Blanc, École espagnole ; Curtis, 345 ; Madrazo, 381.

CASTOR AND POLLUX, *Rubens*, Munich Gallery; canvas, H. 7 ft. 4 in. × 6 ft. 10 in. Castor and Pollux carrying off Hilæira and Phœbe, daughters of Leucippus. One of them, mounted on a noble horse, the reins of which are held by Cupid, is lifting

Castor and Pollux, Rubens, Munich Gallery.

up one of the women, aided by his brother, who is holding the other one upon his knee. Engraved by Val. Green.—Smith, ii. 63.

CASUAL WARD, Luke *Fildes*, Holloway Institute, Egham, near London. A group of wretched and deformed creatures waiting for admission to a resting place for the night. Wonderfully realistic. Royal Academy, 1874; Philadelphia Exposition, 1876; Paris Exposition, 1878; sold to Thos. Taylor, of Wigan; Taylor sale (1883), £2,205.—Art Journal (1874), 201; Portfolio, May, 1878.

CATEL, FRANZ LUDWIG, born in Berlin, Feb. 22, 1778, died in Rome, Dec. 19, 1856. German school; landscape painter. Beginning as wood-carver and illustrator of books, he practised water-colour, and in 1806 painted the assassination of Nicholas von Bernau, for which he was elected member of the Berlin Academy. Went to Paris in 1807, where he commenced oil painting, to Switzerland in 1811, where he studied Alpine scenery, and to Rome in 1812, where his talent developed through intercourse with Koch, Overbeck, Schadow, and Cornelius. With the exception of occasional home visits, he remained in Italy, and from 1830 lived at his country seat near Macerata. His landscapes with architectural accessories are broadly treated, and effective in chiaroscuro. Works: Colonnade of St. Peter's by Moonlight; Storm on Etna; Monastery near Salerno; Interior of Pantheon; The Via Appia; View from Cloister at Amalfi; Gondolas on the Lagoon; View of Rome; Crater of Vesuvius; Ruins of Pæstum; Villa of Mæcenas at Tivoli. Other pictures in Berlin, Munich, and Copenhagen Galleries.—Allgem. d. Biogr., iv. 70; Riegel, 533.

CATENA, VINCENZO, born at Treviso about 1465, died in Venice, 1531. Venetian school; real name, Vincenzo di Biagio; known in 1495, when a journeyman in the Sala del Gran Consiglio, Venice, as Vincenzo da Treviso. A pupil of the Bellini, he copied Giovanni Bellini, without approaching him in drawing, boldness of treatment, or richness of colouring; but he was a painter of great industry and considerable reputation, and made friends among the wealthy. Among his earlier pictures are a Presentation of Christ to Simeon, Communal Gallery, Padua; a Madonna and Saints, Liverpool Institution; and a Trinity, S. Simeone, Venice. His skill increased with the opening of the 16th century, as is shown in his *Madonna* and Doge Loredano, Palazzo Ducale, Venice. His portrait of *Loredano*, Lochis-Carrara Gallery, Bergamo, is assigned to Gentile Bellini, and the copy at Dresden to Giov. Bellini. In 1520 Catena finished the Glorification of St. *Christina*, in

S. M. Mater Domini, Venice. Other pictures by him are: Madonna and Saints, Dresden Gallery; Circumcision, Leuchten-

berg Collection, St. Petersburg; Glory of St. Francis, S. Giovanni e Paolo, Venice; and several in the Venice Academy.

C. & C., N. Italy, i. 247; Ch. Blanc, École vénitienne; Vasari, ed. Mil., iii. 628; Burckhardt, 601; Lübke, Gesch. ital. Mal., i. 549.

CATHERINE, ST., *Raphael*, National Gallery, London; wood, H. 2 ft. 4 in. × 1 ft. 9½ in. St. Catherine of Alexandria, standing, leaning upon the wheel, one hand on her heart, her eyes raised heavenward, whence rays of light proceed; background, a landscape with hills and a lake. Painted in Florence in 1507. In the Aldobrandini and Borghese collections; bought from latter, end of last century, by Mr. Day, who sold it to Lord Northwick for £2,000; bought from Beckford for National Gallery in 1839. Surface injured by cleaning. Copy in Trubetzkoy Collection, St. Petersburg. Studies in the Louvre and at Chatsworth. Engraved by Marc Antonio; A. B. Desnoyers; Leroux.—C. & C., Raphael, i. 340; Gruyer, Vierges de Raphael, iii. 579; Passavant, ii. 56; Müntz, 229; Richter, 55.

By *Guido* Reni, Turin Gallery; canvas, H. 3 ft. × 2 ft. 6 in. St. Catherine, seated, seen to knees, with a lamb in her lap and a palm in her hand. Engraved by D. Testi. —Gal. di Torino, iii. Pl. 86.

CATHERINE, ST., IN ECSTACY, Ales. *Tiarini*, Bologna Gallery; canvas, H. 7 ft. × 4 ft. 7 in. St. Catherine of Siena, supported by two angels, about to kneel before a crucifix. Formerly in church of the convent of S. M. Maddalena. Engraved by N. Mellini; A. Marchi.—Pinac. di Bologna, Pl. 27.

CATHERINE, ST., MARRIAGE OF, Fra *Bartolommeo*, Louvre; wood, H. 8 ft. 5 in. × 7 ft. 6 in.; signed, dated 1511. The Virgin, enthroned, attended by SS. Peter, Bartholomew, Vincent, and others, holding palms, presides at the mystic marriage of Jesus with St. Catherine, who kneels before her; behind her, to right, SS. Francis and Dominic embracing; above, angels sustain the curtains of the canopy. Painted for S. Marco, Florence; presented in 1512 to Jacques Hurault, Bishop of Autun, ambassador of Louis XII. to Florentine Republic; long in sacristy of Cathedral of Autun; removed in 1801 to Musée Napoléon; belonged to collection of Francis I.—Landon,

Marriage of St. Catherine, Fra Bartolommeo, Louvre.

Musée, 2d Col., iii. Pl. 56; Villot, Louvre; C. & C., Italy, iii. 451; Vasari, ed. Mil., iv. 184.

By Boccaccio *Boccaccino*, Venice Academy; wood, H. 2 ft. 10 in. × 4 ft. 7 in.; signed. The Virgin sitting, holding Jesus, who gives the ring to kneeling St. Catherine; St. Rose, standing; SS. Peter and John Baptist kneeling.—C. & C., N. Italy, ii. 445.

By *Correggio*, Capitol Museum, Rome. The Virgin, with Jesus on her knees, seated under a tree in a landscape; at right, St. Catherine, kneeling, with a palm in her hand, is receiving the ring from the child; at her feet is part of the wheel and a sword. Replica in Naples.—Righetti, Campidoglio, ii. Pl. 273.

By *Correggio*, Louvre; wood, H. 3 ft. 5 in. × 3 ft. 4 in. St. Catherine receives a

ring from Jesus, who is seated on knees of Virgin ; behind her is St. Sebastian with arrows ; in background the martyrdom of the two saints. Painted, it is said, on the occasion of the marriage of the painter's sister, Caterina Allegri, in 1519. In possession of Dr. F. Grillenzoni, Modena, in 1530–35 ; passed thence to Cardinal Luiji d'Este and later to Countess Santa Fiora, and to Cardinal Fr. Sforza di S. Fiora, Rome ; in 1650 belonged to Cardinal Barberini, who took it to France and gave it to Cardinal

Marriage of St. Catherine, Correggio, Louvre.

Mazarin ; valued in his inventory at 15,000 livres ; and sold by his heirs to Louis XIV. Replicas, with variations, in Louvre, Naples Museum, and Hermitage. Engraved by Picart ; Massard ; Capitelli ; Duthé ; Folo ; H. Dupont (1867).—Meyer, Correggio, 322, 484 ; Künst. Lex., i. 432 ; Musée Royal, i. Pt. 1 ; Landon, viii. Pl. 20 ; Villot, Louvre ; Vasari, ed. Mil., iv. 116, vi. 471 ; Filhol, vii. Pl. 439 ; Kugler (Eastlake), ii. 502.

By Anton van *Dyck*, Buckingham Palace ; canvas, H. 3 ft. 8 in. × 3 ft. 10 in. The Virgin seated at right, with infant Saviour on her knee, holds in her right hand a wreath of flowers to crown St. Catherine, who, bowing in adoration, extends her right hand to receive the ring, while her left, holding a palm branch, rests on a broken wheel. The beauty of the Virgin gave this picture the title of La plus belle des Vierges. Formerly in Collection of Chevalier de Burtin, at Brussels, at whose decease taken to England in 1820 and sold to king for 2,500 guineas. Engraved by Lommelin.—Smith, iii. 69.

By Lorenzo *Lotto*, Lochis-Carrara Gallery, Bergamo ; canvas, figures under life size ; signed, dated 1523. St. Catherine kneels before the Virgin, and Jesus presses forward to give her the ring ; an angel stands with folded arms ; at left Nicolò de Bonghi sits attentive. Landscape seen through an opening on right cut out and stolen ; its place now filled by a piece of dark canvas. Probably painted for Zanin Casotto of Bergamo. —C. & C., N. Italy, ii. 513 ; Ridolfi, Maraviglie, i. 186 ; Rio, iii. 289.

By Bernardino *Luini*, Poldo-Pezzoli Museum, Milan. The Virgin, standing, supports the infant Jesus, who, sitting upon a cushion placed upon a table, places the ring upon the finger of St. Catherine ; standing at left.—Art Journal (1884), 23.

By Hans *Memling*, Hospital of St. John, Bruges ; triptych. The Virgin, enthroned under a portico, with angels above about to crown her, holds the infant Jesus, who bends to give a ring to St. Catherine kneeling ; at right and left, the Baptist, Evangelist, and St. Barbara, standing ; an angel plays an organ, another holds a missal ; behind St. Catherine, a monk of St. Augustine, and further back another monk with a gauge for wine and spirits ; in background, episodes in life of St. John. On right wing, Salome receives the Baptist's head and dances before Herod ; on left, Vision of St. John Evangelist. Copy, owned by Mrs. Davenport, exhibited at Royal Academy, London, 1884.—C. & C., Flemish Painters, 251 ; Art Journal (1884), 60.

By *Murillo*, Capuchin Church, Cadiz ; canvas, H. 13 ft. 9 in. × 10 ft. 8 in. The Virgin, seated on a platform in front of two

columns on right, holds on her lap the Infant Jesus, who is about to place a ring on the finger of St. Catherine kneeling; behind the Virgin, three angels; behind St. Catherine, two angels; in front, three cherubs, and a sword and broken wheel; above, angels and cherubs in a glory. Painted in 1682, the last work of Murillo; while working upon it he stumbled on the scaffold and died from the effects of the fall. This picture, one of the richest and most graceful of Murillo's compositions, is the centre of an immense altarpiece (20 × 24 ft.) which fills the arch at the end of the convent church. After Murillo's death, part of the glory was finished by Meneses Osorio, who also painted the four lateral pictures, probably after Murillo's designs. Etched by E. St. Raymond.—Curtis, 221; Palomino, iii. 421; Ponz, Viage, xviii. 20.

By *Murillo*, Vatican, Rome; canvas, H. 3 ft. 6 in. × 4 ft. 4 in. The Virgin, seated on right, holds Jesus on her lap; he places the ring on the finger of St. Catherine, who bends reverently forward to receive it. Presented in 1855 by ex-Queen Christina of Spain to Pius IX.—Curtis, 222.

By Andrea *Previtali*, sacristy of S. Giobbe, Venice; wood, figures half length, a little more than half life-size. The Virgin seated; Jesus, on her lap, holds out the ring to St. Catherine; on other side the Baptist. Commonly attributed to Giov. Bellini. Replica, signed and dated 1504, in Collection of Sir Charles Eastlake, London.—Zanotto, Pinac. Ven., Pl. 25; C. & C., N. Italy, i. 275; Waagen, Treasures, ii. 265.

By *Rubens*, Ch. of Augustins, Antwerp; canvas, H. 15 ft. × 11 ft. The Virgin enthroned, holding infant Saviour, who is bending forward to place the ring on the finger of St. Catherine; behind the Virgin, St. Joseph; on her right, SS. Peter and Paul; on her left, St. John with two angels and the lamb; below, SS. Sebastian, Augustine, Lawrence, Paul the Hermit, and George, the last in armour. Sir J. Reynolds calls it one of the most considerable of the works of Rubens. Engraved by Snyers; Eynhouedts.—Smith, ii. 24; Beechey, Reynolds, ii. 173.

By *Rubens*, Duke of Rutland, Belvoir Castle; canvas, H. 8 ft. 6 in. × 7 ft. The Virgin seated, holding Jesus, who bends forward to place a crown on the head of St. Catherine, who is kneeling; behind her stands St. Agnes, and opposite are St. Christina and St. Margaret; four angels, one with a thunderbolt, the others with crowns and palms. Sold in 1766 by the Order of St. Augustines, Mechlin, to Chevalier Verhulst, for 9500 florins; at his sale, 12,705 florins. Engraved by P. de Jode; Alex. Voet.—Smith, ii. 47; ix. 256.

By Pellegrino *Tibaldi*, Bologna Gallery; wood, H. 6 ft. 8 in. × 4 ft. 5. in. The Virgin seated, holding the Child, who gives the ring to St. Catherine; at right, St. Joseph; background of architecture. Formerly in church of the Misericordia, Bologna. Engraved by Ant. Marchi.—Pinac. di Bologna, Pl. 22.

By Paolo *Veronese*, S. Caterina, Venice. The Virgin enthroned at left, with Jesus on her knees, surrounded by many angels singing and playing musical instruments; St. Catherine kneeling to receive the ring; about, at right, a glory of angels and of cherubim. Painted in 1572. Engraved by Agos. Carracci (1582).—Zanotto, 313; Bartsch, xviii. 90.

Subject treated also by Giuliano Bugiardini, Bologna Gallery; Alessandro Tiarini, Bologna Gallery; Ludovico Cigoli, Hermitage, St. Petersburg; Domenico Feti, Vienna Museum; Giulio Cesare Procaccini, Hermitage, St. Petersburg; Titian, Palazzo Pitti, Florence; Guercino, Galleria Estense, Modena; Andrea del Sarto, Dresden Gallery; Lorenzo Lotto, Munich Gallery; Parmigianino, Parma Gallery; Michael Wohlgemuth, Munich Gallery; Jakob Jordaens, Madrid Museum; Ambrogio Borgognone, National Gallery, London.

CATHERINE, ST., MARTYRDOM OF, *Guercino*, Hermitage, St. Petersburg. The

Saint, dressed in a yellow tunic and a rich red mantle lined with blue, kneels before the executioner, who wears a red cap and holds a drawn sword; to left, the wheel; in the sky, an angel with palm and crown; in

Conspiracy of Cataline, Salvator Rosa, Palazzo Pitti, Florence.

background, a landscape with bridge and tower.

CATHERINE OF SIENA, ST., CORONATION OF, Pietro Francesco *Bissolo*, Venice Academy; wood (?), H. 12 ft. × 8 ft. 3 in.; signed. St. Catherine kneels before Christ, who places the crown of thorns on her head; in attendance are angel Raphael and Tobit, Mary Magdalen, and SS. Peter, James, and Paul; above, the Eternal and cherubs. Originally in S. Pietro Martire, Murano. Bissolo's masterpiece as a composition, but repainted.—Zanotto, Pinac. Ven., Pl. 10; C. & C., N. Italy, i. 289.

CATILINE, CONSPIRACY OF, Salvator *Rosa*, Palazzo Pitti, Florence; canvas, H. 5 ft. × 5 ft. 11 in. A group of armed men standing around an altar; Lentulus and Cethegus, with hands clasped, are mingling their blood in a chalice, to strengthen their oaths; the figure in shadow, with a band around his hair, is Catiline, near whom stands Quintus Curtius. Duplicate in Casa Martelli, Florence.—Gal. du Pal. Pitti, i. Pl. 73; Rosini, vi. 168.

CATLIN, GEORGE, born at Wilkesbarre, Pa., July 26, 1796, died in Jersey City, N. J., Dec. 23, 1872. Portrait painter, self-taught; began his professional life in Philadelphia. In 1832–38 he visited the Indians of the Yellowstone River, Indian Territory, Arkansas, and Florida; and in 1852–57 travelled in South and Central America, after which he lived in Europe until 1871. Mr. Catlin painted 470 full-length portraits of Indians and many pictures illustrative of their life and customs which were exhibited in the United States and in Europe. They are now in the National Museum, Washington.

CATO, DEATH OF, Charles *Lebrun*, Louvre, Paris; canvas, H. 3 ft. 2 in. × 4 ft. 4 in. Cato dying on his bed, holding in his right hand the Phædo of Plato, which he had read before stabbing himself with the sword lying beside him; in background,

Death of Cato, Charles Lebrun, Louvre, Paris.

the heads of a man weeping and of a soldier. (Plutarch.) Painted at Lyons about 1645.—Landon, Musée, xi. Pl. 22.

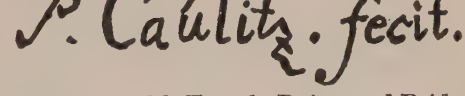
CAT'S PAW, Sir Edwin *Landseer*, Earl of Essex, Cassiobury; wood. A monkey has grasped a cat, and notwithstanding her struggles is using her paw to remove some roasting chestnuts from the top of a hot stove; in background, a table with a kitten upon it beside a basket, out of which another frightened kitten is peeping. British Institution, 1824; sold for £100 and bought a few days afterward by Earl of Essex for £120. Engraved by C. G. Lewis.—Stephens, 52; Landseer Gallery.

CATTANIO, COSTANZO, born in Ferrara in 1602, died in Rome in 1665. Lombard school; pupil of Guido; was a bravo, often in exile or in defiance of the authorities, and his pictures frequently bear marks of his character. He painted soldiers and ruffians, but some of his works are more in keeping with the style of his master. Among the latter are a St. Anthony in the church of Corlo, and a Last Supper in the refectory of S. Silvestro, Ferrara. — Lanzi, iii. 220; Ch. Blanc, École ferraraise.

CATTERMOLE, GEORGE, born at Dickleburgh, near Diss, England, Aug. 8, 1800, died at Clapham Common, July 24, 1868. History painter, water-colours; studied architecture and became early a book illustrator, in which he exhibited much archæological and architectural skill. About 1830 he began to paint in water-colours, became a member of the Society of Painters in Water Colours, and contributed to their exhibitions until 1850, when he withdrew. He was awarded one of the two first class medals (the other, Landseer) at Paris in 1855, and was a member of the Royal Academy of Amsterdam and of the Belgian Society of Water Colour Painters. Works: Sir Walter Raleigh witnessing the Execution of Essex, Old English Hospitality (1839); The Castle Chapel (1840); Hamilton of Bothwel Haugh preparing to shoot the Regent Murray, After the Battle of Newbury (1843); Visit to the Monastery, Benvenuto Cellini defending the Castle of St. Angelo (1845); The Unwelcome Return (1846). In 1862 he exhibited an oil picture, A Terrible Secret, at the Royal Academy. Charles Cattermole, his nephew, paints in both oil and water-colours. — Redgrave; Art Journal (1857), 209; (1868), 180; (1870), 92.

CAUCIG, FRANZ, born in Goritz, Dec. 3, 1762, died in Vienna, Nov. 18, 1828. German school; history painter. First taught in Vienna, then spent seven years in Italy, where he studied the Carracci in Bologna and in Rome. Revisited Italy in 1791, and remained six years, studying especially Titian in Venice. In 1799 he was appointed professor and in 1820 director at the Vienna Academy. His subjects, taken principally from Greek mythology and the Old Testament, are academic in treatment, and though good in drawing are weak in colour. Works: Solomon's Judgment, Museum, Vienna; others at the Academy and in Liechtenstein, Schönborn, and Czernin Galleries, ib.; Sappho, Prague Gallery; Death of Portia, Orpheus at Eurydice's Tomb, Joanneum, Gratz. — Allgem. d. Biogr., iv. 75; Wurzbach, ii. 312.

CAULITZ, PETER, born in Berlin about 1650, died there in 1719. German school; landscape and animal painter; studied in Rome; painted chiefly Italian landscapes and animal pieces, in the Dutch style. Works: Chicken Yard, Berlin Museum; Two



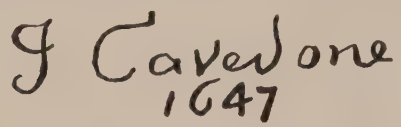
Landscapes with Temple Ruins, and Bridge, Brunswick Museum; others at the Royal Castles in Berlin and Potsdam.—Allgem. d. Biogr., iv. 76.

CAUSIERS. See *Cossiers*.

CAVAZZOLA, or CAVAZZUOLA. See *Morando*, Paolo.

CAVEDONE, GIACOMO, born at Sassuolo in April, 1577, died in Bologna in 1660. Bolognese school; son of a poor apothecary, became page to an art amateur, who placed him in the school of the Carracci, and afterward in that of Passarotti. Studied in

Venice the works of Titian, and acquired a style of colouring in advance of most of his school. Painted in Bologna, for churches, works considered almost equal to those of Annibale Carracci. In 1610 went to Rome and became assistant to Guido, but homesickness soon took him back to Bologna. He bade fair to become famous, when family afflictions affected his mind, and he died a beggar. Among his works are: *Madonna* in Glory and Saints Alo and Petronius, Bologna Gallery; Adoration of Shepherds and Kings, S. Paolo, Bologna; Apotheosis of S. Benedict, S. Michele in Bosco; Madonna and Saints, S. M. delle Laudi; Nativity, SS. Filippo and Giacomo; St. Anthony and Prophets, S. Benedetto; Pietà, Angel and

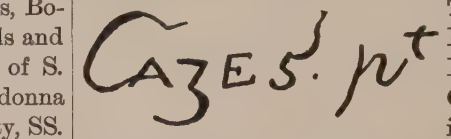


Dead Christ, Munich Gallery.—Malvasia, ii. 143; Lanzi, iii. 122; Burckhardt, 764, 785, 794, 796; Gualandi, Guida, 124, 150; Ch. Blanc, École bolonaise.

CAXÉS, EUGENIO, born in Madrid in 1577, died there in 1642. Spanish school; son and pupil of Patricio Caxés; employed with his father by Philip III. in the Pardo, and in 1612 appointed one of the king's painters. Painted many works in churches and convents in Madrid and Toledo. Works: Disembarkation of English under Lord Wimbledon at Cadiz, Virgin and Child, Madrid Museum; Fall of Rebel Angels (1605), Copenhagen Museum.—Stirling, i. 428; Ch. Blanc, École espagnole; Madrazo, 383.

CAXÉS, PATRICIO, born at Arezzo, Italy, died in Madrid in 1612. Spanish school; real name Cajesi; went to Spain with Cincinato, Spanish ambassador, in 1567, at invitation of Philip II., and painted frescos in the Alcazar and in the Pardo, Madrid. Translated into Spanish Vignola's book on the Five Orders. Also employed by Philip III., in whose service he died.—Stirling, i. 195; Ch. Blanc, École espagnole.

CAZES, PIERRE JACQUES, born in Paris in 1676, died there, June 25, 1754. French school; history painter, pupil of René Antoine Houasse and of Bon Boullogne; became member of the Academy in 1703, professor 1718, rector 1743, director 1744, chancellor 1746. Painted many altar-pieces for churches in Paris and the provinces, also historical and mythological scenes, in the then prevailing style of conventional elegance. Works: St. Peter reviving Tabitha, Louvre; Pharaoh's Cup found in Benjamin's Sack (1698); Vision of Jacob in Egypt (1699); Triumph of Hercules over Acheloüs (1703).—Ch. Blanc, École française; Villot, Cat. Louvre.



CAZES, ROMAIN, born at St. Béat, (Haute-Garonne), in 1810, died in 1881. French school; history painter, pupil of Ingres. Medals: 3d class, 1839, 1863; L. of Honour, 1870. Works: Rebecca at the Well (1840); Infant Christ asleep (1845); Ascension (1846); Three Ages of Man (1859); Departure of the Apostles (1870); Three Theological Virtues (1877); Sappho (1878); Well at Fontarabia, Spain (1879); Frescos in St. Francis Xavier's, Paris, and in the Church at Bagnères-de-Luchon.—Müller, 98.

CAZIN, JEAN CHARLES, born at Samer (Pas-de-Calais); contemporary. History and genre painter; pupil of Lecoq de Boisbaudran. Medal, 1st class, 1880; L. of Honour, 1882. Works: Dock-Yard (1876); Flight into Egypt (1877); Art (1879); Ishmael, Tobias (1880); Souvenir de Fête (1881); Judith (1883).

CECILIA, ST., John Singleton *Copley*, W. S. Appleton, Boston; signed, dated 1806. Portrait of Mrs. R. S. Derby; dressed in white picked out with gold, playing on the harp, with angels in the air above.—A. T. Perkins, 50.

By Carlo *Dolci*, Dresden Gallery; canvas, H. 3 ft. 3 in. × 2 ft. 8 in. St. Cecilia, half-length, playing the organ. Painted for

Grand Duke Cosmo III., who presented it to the Grand-Treasurer of Poland; bought in 1742 for 1,600 livres from collection of Prince Carignan, Paris. Engraved by P. A. Kilian.—Gal. Roy. de Dresde, i. Pl. 43.

By *Domenichino*, Louvre; canvas, H. 5 ft. 3 in. × 3 ft. 10 in. St. Cecilia, a little more than half-length, standing, singing to the accompaniment of a bass viol; an angel before her holds upon his head a book of music. Painted for Cardinal Ludovisi; taken

St. Cecilia, Domenichino, Louvre.

to France by Sieur de Nogent, who sold it to Jabach, from whom it was bought by Louis XIV. Engraved by E. Picart; J. Gottard; Muller.—Musée français, i. Part 4: Filhol, v. 332; Landon, Vies, Pl. 3; Villot, Cat. Louvre.

By *Guercino*, Louvre; canvas, H. 4 ft. × 3 ft. 3 in. Three quarters length, seated, playing an organ. Another St. Cecilia by Guercino, Dulwich Gallery, England.—Villot, Cat. Louvre.

By *Raphael*, Bologna Gallery; canvas, H. 7 ft. 3 in. × 4 ft. 7 in. St. Cecilia, standing between SS. Paul and John, and SS. Augustine and Mary Magdalen, with musical instruments at her feet; she holds in her hands an organ, the instrument of religious music, and listens with rapture to a choir of six angels singing in the heavens above. Ordered by Lorenzo Pucci, Cardinal of Santi Quattro, in 1513, but not finished until 1516–17, when it was placed in the chapel of St. Cecilia, in S. Giovanni in Monte, Bologna, which had been built by Cecilia Duglioli dell' Oglio, a kinswoman of the Cardinal's. Vasari says the musical instruments in the picture were painted by Giovanni da Udine. Carried to Paris in 1796; transferred to canvas by Hacquin in 1803; returned to Italy in 1815, recleaned, and placed in the Gallery. Much damaged by repainting. Many copies: one, by Dio. Calvaert, in Dresden Gallery; another, by Guido Reni, in S. Luigi de' Francesi, Rome. Engraved with variations by Marc Antonio. Engraved also by Bonasone (1531), Galli (1761), Strange (1771), David, Massard, Rosaspina, Beisson, Bovinet, Gandolfi (1835), Pelée (1852), Lefebvre (1857), Landon.—Vasari, ed. Mil., v. 349; Gruyer, Vierges de Raphael, iii. 583; Pinac. di Bologna, Pl. 1; Passavant, ii. 148; Landon, Musée, v. Pl. 33; Musée français, i.; Filhol, iii. Pl. 193; Perkins, 174.

By Sir Joshua *Reynolds*, Marquis of Lansdowne, Bowood. Mrs. Sheridan as St. Cecilia. Sir Joshua called this the best picture he ever painted. Exhibited at Royal Academy in 1884.—Waagen, Treasures, iii. 160.

By *Rubens*, Berlin Gallery; canvas, H. 5 ft. 7 in × 4 ft. 3 in. Helena Forman, the painter's second wife, as St. Cecilia, singing and playing on the harpsichord; attended by four angels, one of whom is seated upon the back of a sphinx. Collection of Prince Carignan; sold by Duc de Tallard (1756) for 20,050 florins. Engraved by Witdouc; and, with only two angels, by Panneels; Lommelin.—Smith, ii. 106.

By Ary *Scheffer*. Portrait of Mme. Viar-

dot Garcia; standing before an organ, with one hand resting on the keyboard.

CEDERSTRÖM, GUSTAV OLAF, Baron, born in Stockholm, April 12, 1845. Genre painter; pupil in Stockholm of Malmström, and Winge, then (1876) in Düsseldorf of Fagerlin; went in 1869 to Paris, where

St. Cecilia, Raphael, Bologna Gallery.

he studied under Bonnat and Meissonier. Spent a few years in Florence and Rome, but settled in Paris. Since 1878, member of Stockholm Academy. Works: Early to Bed and Early to Rise (1871); Mignon (1873); Sickbed (1874); Epilogue, Stockholm Museum; Dark Hours (1875); Transportation of Charles XII. (1878); The Poachers; Recruiting under Charles XII. (1879). — Müller, 98; N. illustr. Zeitg. (1879), ii. 742.

CEDERSTRÖM, THURE, Baron, born on the estate of Åryd, Småland, Sweden, June 25, 1843. Genre painter; cousin of preceding; pupil of Düsseldorf Academy under Albert Baur, and of Weimar Art-School; travelled extensively in Europe. Medal, London, 1879. Works: Dealer in Old Clothes; Spirit of the Times (1879). — Müller, 99.

CELS, CORNELIS, born at Lierre, Brabant, June 10, 1778, died in Brussels in 1859. History and portrait painter; pupil in Brussels of A. Lens, and in Paris of Suvée; went to Rome in 1801, and having spent seven years in various cities in Italy, settled in Antwerp, and in 1815 at The Hague; went to Tournay in 1820 as director of the Academy, and settled at Brussels in 1827; visited England in 1836. Member of Academy S. Luca, Rome, 1807. Gold medal, Ghent. Works: Descent from Cross (1807), Dominican Church, Antwerp; Visitation (1808), Augustine Church, ib.; Martyrdom of St. Barbara, Bruges Cathedral Christ on Mount, Église des Riches-Claires, Brussels. — Biog. nat. de Belgique, iii. 403; Immerzeel, i. 133; Journal des B. Arts, v. 38.

CENCI, BEATRICE, portrait, *Guercino*, Bridgewater House, London; canvas. Unusually bright and warm in tone for this master. Differs from Guido's picture, es-

pecially in the expression of sorrow.—Waagen, Treasures, ii. 36.

Attributed to *Guido* Reni, Palazzo Barberini, Rome. Three-quarters face of touching beauty. Head enveloped in drapery, calm but sad expression, lips tremulous with suppressed emotion. If, as is probable, painted by Guido, it cannot be the portrait of Beatrice Cenci, as she was executed in

Beatrice Cenci, attributed to Guido, Palazzo Barberini, Rome.

September, 1599, and Guido did not paint at Rome until 1608. Furthermore, the picture is not mentioned in the Barberini Catalogues of 1604 or 1623, so that it was not in the Gallery until after the latter date. Engraved by Perfetti.—A. Bertolotti, Francesco Cenci e la sua famiglia; Edinburgh Review, Jan., 1879; Academy, March 18, 1878; Giornale di erudizione artistica (Perugia, 1876), v. 276.

CENNINI, CENNINO DI DREA, born at Colle di Val d'Elsa. Florentine school; end of 14th and beginning of 15th century; disciple for twelve years of Agnolo Gaddi. As he was in Padua in 1398, it is not improbable that he left Florence after Agnolo's death (1396). His Virgin and Saints, a fresco in the Hospital of S. Giovanni Battista, Florence, has disappeared, but the frescos of scenes in the life of Christ, in the church of the Compagnia della Croce di Giorno, Volterra, dated 1410 and signed Cienni da Firenze, are generally assigned to Cennini. He is best known, however, as the author of Trattato della pittura, the oldest modern work on the technical processes of painting. — C. & C., Italy, i. 477; Vasari, ed. Mil., i. 643; Eastlake, Materials, etc., 71; Baldinucci, i. 308; Milanesi, Il libro dell' arte o trattato della pittura (Florence, 1859); Quellenschriften, i. 1; Preface to Mrs. Merrifield's translation of Cennini's Treatise (London, 1844); Lübke, Gesch. ital. Mal., i. 150.

CENTAUR FAMILY, ancient picture. See *Zeuxis.*

CENTAURS AND LAPITHS, BATTLE BETWEEN, ancient picture. See *Micon.*

CEPHALUS. See *Bloemen*, Norbert van.

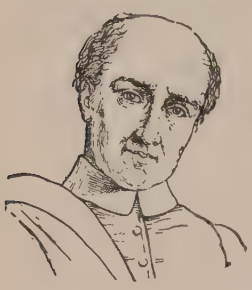
CEPHALUS AND PROCRIS, *Claude* Lorrain, National Gallery, London; canvas, H. 3 ft. 4 in. × 4 ft. 5 in.; signed, dated Rome, 1645. Cephalus receiving from Procris the presents of Diana—the hound Lelaps and the fatal dart with which she was subsequently killed. Liber Veritatis, No. 91. Engraved by Browne, by Pye, and in Jones's National Gallery. Waagen doubts the genuineness of this picture.—Cat. Nat. Gal.; Waagen, Treasures, i. 341; Pattison, Claude Lorrain, 227.

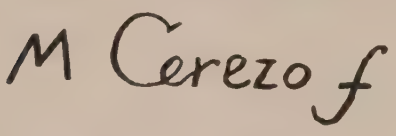
By *Guercino*, Dresden Gallery; canvas, H. 6 ft. 7 in. × 8 ft. 3 in. Cephalus weeping over the dead body of Procris, whom he has accidentally slain with an arrow; above, a Cupid weeping; at right, two dogs. Painted in 1644 for Anne of Austria, Queen of France, who presented it to Cardinal Mazarin; passed on his death to the Prince de Carignan, from whose collection bought in 1744 for 4,000 livres. Engraved by L. S. Lempereur; Keyl.—Gal. Roy. de Dresde, ii. Pl. 22.

Subject treated also by Polidoro da Caravaggio, Vienna Museum.

CEPHISODORUS, painter, about 420 B.C. Mentioned by Pliny (xxxv. 36 [60]) as an able artist.—Brunn, ii. 57.

CEREZO (Zerezo), MATEO, born at Burgos in 1635, died in Madrid in 1675. Spanish school; son and pupil of Mateo Cerezo, a mediocre painter; afterward scholar of Carreño in Madrid, where he painted with considerable success during his short life. Painted chiefly religious compositions, choosing tender and agreeable subjects, such as Madonnas and Magdalens, rather than the ordinary sombre ones of the Spanish school. His best picture, the Supper at Emmaus, is mentioned by Palomino as equal to works of Titian and Veronese. Works: The Assumption, and the Marriage of St. Catherine, Madrid Museum.—Cean Bermudez; Stirling, iii. 1032; Ch. Blanc, École espagnole; Madrazo, 386.





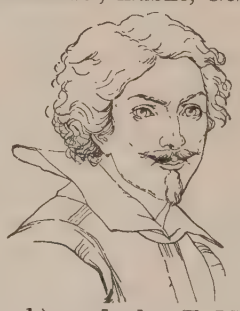
CERMAK. See *Czermak*.

CERQUOZZI, MICHELANGELO, born in Rome, Feb. 2, 1602, died there, April 6, 1660. Roman school; son of a jeweller, and for three years pupil of a Flemish painter in Rome; then of Pietro Paolo Bonzi, called Il Gobbo de Frutti, from whom he learned to paint fruit and flowers; but he soon applied himself to painting battle-scenes with so much skill that he was called Michelangelo delle Battaglie. Afterward he was surnamed "delle Bambocciate," because he imitated the Dutch painter Pieter van Laar, who was called in Rome Il Bamboccio. Cerquozzi painted with extreme facility, and generally without preliminary drawings. Among his best works are the Four Seasons, painted for the Palazzo Salviati, Rome; Italian Masquerade, Louvre; Battle Field, Dresden Gallery.—Ch. Blanc, École ombrienne; Burkhardt, 768, 804; Seguier, 41; Lanzi, i. 486.

CERVA, GIOVANNI BATTISTA DELLA, Lombard school; flourished about 1550; pupil of Gaudenzio Ferrari, and master of Gio. Paolo Lomazzo. Lanzi speaks of his Incredulity of St. Thomas, in S. Lorenzo, Milan, as entitling him to high rank in his school.—Lanzi, ii. 499; Ch. Blanc, École milanaise; Lomazzo, Trattato, vi. cap. 37.

CERVARO, GIRLS OF (Les Cervarolles), Ernest *Hébert*, Luxembourg Museum; canvas, H. 9 ft. 5 in. × 5 ft. 9 in. Group of Women of the Roman Campagna, life-size.—Salon, 1859. Colour study, H. P. Kidder, Boston, Mass.

CESARE DA SESTO, born at Sesto about 1485, died in Milan after 1523. Lombard school; one of the best scholars of Leonardo da Vinci; afterwards became intimate in Rome with Raphael, a double influence under which he painted the mannered Adoration of the Magi, Naples Museum; and a large circular picture in the Vatican Gallery, Rome (1523). These pictures are inferior to his best and earlier works, the Baptism of Christ, Scotti Gallery, Milan; and the Madonna with St. John, Melzi Collection, Milan. In this gallery there is also his large altarpiece of a later period, the Assumption of the Madonna, and in the Brera a charming Madonna sitting under a laurel tree.—Baldinucci, ii. 291; Lanzi, ii. 485; Burckhardt, 708; Rio, iii. 209; Ch. Blanc, École milanaise; Lübke, Gesch. ital. Mal., ii. 447.



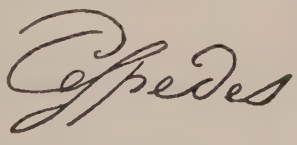
CESARI, GIUSEPPE, Cavaliere d'Arpino, born at Arpino in 1568 (or 1560?), died in Rome, July 3, 1640. Neapolitan school; called sometimes Giuseppino (Fr. Josépin, Little Joseph), and also Il Marino de' Pittori, because he was a corruptor in painting as

Marino was in poetry. Pupil of his father, an obscure painter; went, when about thirteen years old, to Rome, where he was employed by several painters engaged in decorating the Vatican. His ability in sketching attracted the attention of Pope Gregory XIII., who took him under his protection. Clement VIII. continued his patronage, made him superintendent of the decorations in S. Giovanni in Laterano, and knighted him. He enjoyed a great reputation in his time, and was enriched and honoured by the ten popes under whom he lived; but posterity has failed to accord him the rank in art which he enjoyed when living. The taste of the time was for glitter and ostentation, and Cesari, who had great facility of execution, satisfied the popular expectation without troubling himself with much study. He had a well-attended school at Rome, and was at enmity with Caravaggio and Annibale Carracci. Among his pupils was his brother Bernardino, who assisted him in many of his works. Works: Expulsion from *Eden*, Diana and Actæon, Louvre; Roman Battle, Dresden Gallery; Betrayal of Christ, Nymphs and Tritons, Cassel Gallery; Perseus and Andromeda, Vienna Museum; Rape of Sabines, Horatii and Curiatii, Capitol Palace, Rome; Diana, Capitol Museum, ib.; Annunciation, Lateran Museum, ib.; St. Clara, Hermitage, St. Petersburg. The ceiling frescos in the choir of S. Silvestro Monte Cavallo, Rome, are among his better works.—Ch. Blanc, École napolitaine; Lanzi, i. 422; Burckhardt, 652, 757.

CESBRON, ACHILLE, born at Oran, Algeria; contemporary. Flower and fruit painter; pupil of Bonnat and Cormon. Medal, 3d class, 1884. Works: Fruits and Flowers, Vegetables (1879); In the Shade, In the Sun (1880); Roses, Poppies (1881); Gardener's Daughter, Street Altar (1882); In the Packing Room, Blackberry Road (1883); Metempsychosis, Peonies (1884); Le puits aux roses, Kitchen Garden (1885).

CESI, BARTOLOMMEO, born in Bologna in 1556, died there, July 11, 1629. Bolognese school; pupil of Gio. Francesco Brizzi, but afterward studied the works of Pellegrino Tibaldi. He became a good painter, with a manner of his own, marked by suavity and elegance, which served Guido as a model. He succeeded best in fresco, his most noted works being a series of ten pictures illustrating the life of Æneas, in the Palazzo Favi, Bologna. His paintings in oil were only inferior to those of Tibaldi and of Annibale Carracci. Among the best are the Adoration of the Magi, in S. Domenico, Crucifixion of SS. Paul and Andrew, in S. Martino Maggiore, Crucifixion in S. Giovanni in Mento, Bologna.—Malvasia, i. 239; Lanzi, iii. 49; Ch. Blanc, École bolonaise; Gualandi, Guida, 28, 50, 70.

CESPEDES, PABLO DE, born at Cordova in 1538, died there, July 26, 1608. Spanish school; of a noble family, educated at University of Alcalà, studied art in Rome and became distinguished there, where he was called Paolo de Cordova, not only as a painter, sculptor, and architect, but also as a poet and scholar. The Pope conferred on him a canonry in the Cathedral of Cordova, and in 1577 he returned to Spain to attend to the duties of his office, finding time, however, for the pursuit of art and literature. His most famous work, the Last Supper, is in the Cathedral of Cordova, but much faded and injured.—Viardot, Peintres de l'Espagne, 119; Stirling, i. 321; Ch. Blanc, École espagnole.



CEULEN (Keulen) CORNELIS JANSON VAN, born in Amsterdam (?), about 1590,

died between 1662 and 1664. Dutch school; probably of German origin, judging from his name, Ceulen (*i.e.*, Cologne). First style thoroughly Dutch, afterwards mingled with Flemish influence, through Van Dyck, with whom he painted for eight years at court of Charles I. Went to England in 1618, reign of James I., and remained until 1648, when he settled at Utrecht. Works: Magistrates (1647), Hague Museum; two portraits (1651), Dresden Museum; three (1640, 1655), Brunswick Museum; four portraits, Rotterdam Museum; one (1660), Lille Museum; Charles I., Chatsworth; Prince Henry, Kedleston Hall; Duke of Buckingham, Duke of Portland, De Witt and Wife, Luton Hall; *Milton*, Passmore Edwards, M.P., London.—Burger, Musées, ii. 225; Kramm, iii. 798; Riegel, Beiträge, ii. 229.

CHABAL-DUSSURGEY, PIERRE ADRIEN, born at Charlieu (Loire), in 1815. Flower painter, chiefly in water-colour. Painted fourteen panels of flowers and fruit for the lobby of the Théatre Français; and decorated a room for the Empress Eugénie. Medals: 3d class, 1845; 2d class, 1847; L. of Honour, 1857; professor at the Gobelins in 1850. Works: Flowers (1842 to 1845); Crown of Flowers around the portrait of the Duke of Orleans, Bouquet of Camellias (1846); Springtime (1849); Studies of Flowers (1843 to 1852); Virgin surrounded by Flowers, Corner of a Vineyard in Autumn (1855); Crown of Flowers, Vase of Flowers (1861); Concordia (1878); A Rose from my Garden (1879).

CHABRY, MARTIN LÉONCE, born at Bordeaux, died before April 1, 1883. Landscape painter. Medal, 3d class, 1879. Works: Pic de Clarabide, Heights of La Vallière (1878); In the Landes of Gascogne, Coast of Saintonge (1879); Isolated Rock at Vallière, In the Month of August (1880); In the old Forest of Buch (1881); Ruins of Thebes (1882); The Nile at Erment, Plains of Thebes (1883).

CHACATON, JEAN NICOLAS HENRI DE, born at Chézy (Allier), July 13, 1813. French school; landscape painter, pupil of Ingres, Hersent, and Marilhat. Has never been a popular painter, and has not exhibited in the Salon since 1857. Has travelled in Italy, the East, and Spain, taking his subjects from those countries. Medals: 3d class, 1838; 2d class, 1844 and 1848. Works: Prisoner of Chillon (1835); Porta Nuova in Palermo; St. Rosalie's Day, Gorges of Amalfi (1838); Turkish Bazaar in Cairo, Arab Camp at Suez, Irregular Cavalry of Ibrahim Pasha, Valley of Jehoshaphat (1841); Factory in the Island of Procida (1842); Hourbarych Street in Cairo, Arabian Fountain, Souvenir of the Villa Borghese (1844); Departure of a Caravan, Plane-Trees of Hippocrates, Syrian Town (1846); Turkish Family Travelling, Caravan Halting, Arab Camp in the Desert, Courtyard in Granada (1848); Mosque in Jerusalem (1849); Muezzin's House in Gaza, Shepherds of the Roman Campagna returning from the Fields (1852); Arabs at a Cistern (1855); Carthusian Convent in Syracuse, Souvenir of the Tiber, Bull-Fight in Valencia (1857).—Larousse.

CHALDEAN SAGES, *Giorgione*, Vienna Museum; canvas, H. 3 ft. 10 in. × 4 ft. 5½ in. Three astronomers, in Eastern costume, in the shadow of a glade. Two of them, an old man and one of middle age, stand engaged in conversation in foreground; the third, seated, examines the heavens and places a compass on an angle, as if to measure it. Said to have been finished after Giorgione's death (1511) by Sebastian del Piombo, but there are no signs of it. In collection of Taddeo Contarini in 1535.—C. & C., N. Italy, ii. 135.

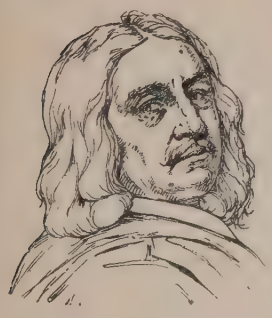
CHALON, ALFRED EDWARD, born in Geneva, Switzerland, Feb. 15, 1781, died in London, Oct. 3, 1860. Reverses of French Revolution drove family to England in 1789; Alfred entered, in 1797, schools of Royal Academy, became an A.R.A. in 1812, and R.A. in 1816. Was for many years the fashionable portrait painter in water-colours, was the first to paint Queen Victoria, and

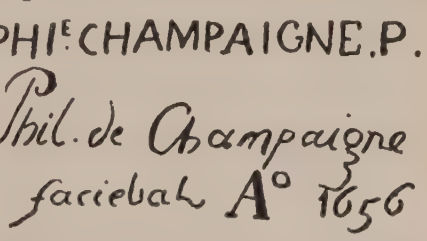
was appointed portrait painter in water-colours to her Majesty. He also painted fine subject-pieces in oil, and had such imitative ability that some of his works have been attributed to Watteau and Rubens. Works: Hunt the Slipper (1831); Morning Walk, Samson and Delilah (1837); Serena (1847); John Knox reproving Ladies of Queen Mary's Court (1844); Seasons (1851); Sophia Western (1857).—Redgrave; Art Journal (1862), 9; Ch. Blanc, École anglaise; Sandby, i. 358.

CHALON, JOHN JAMES, born in Geneva, March 27, 1778, died in London, Nov. 14, 1854. Elder brother of Alfred Edward; student at Royal Academy in 1796; became A.R.A. in 1827, and R.A. in 1841. First exhibited works in oil, chiefly landscapes and genre subjects, but afterward took also a distinguished position as a water-colour painter. Works: Napoleon on Board the Bellerophon, Greenwich Hospital; View of Hastings, S. Kensington Museum. — Redgrave; Ch. Blanc, École anglaise; Sandby, ii. 167.

Chaldean Sages, Giorgione, Vienna Museum.

CHAMPAIGNE, (Champagne), PHILIPPE DE, born in Brussels, May 26, 1602, died in Paris, Aug. 12, 1674. Flemish school; history and portrait painter, pupil of Bouillon, Michel Bordeaux, two obscure artists, and of Fouquières. Went to Paris in 1621, and worked under Du Chesne on the decorations for the Luxembourg. Returned to Brussels in 1627, but was recalled to Paris after death of Du Chesne (1628), whose daughter he married. Painted many pictures for churches and palaces. He was received in 1648 into first Academy of Painting as professor, and afterwards made director. Works: Christ in House of Simon, *Last* Supper, two scenes from legend of SS. Gervasius and Protasius, portraits of Louis XIII., of Robert Arnaud d'Andilly, of Cardinal Richelieu, of the architects Mansard and Perrault, of himself, and others, Louvre; Finding of Relics of St. Gervasius, Lyons Museum; ten scenes from legend of St. Benedict, and others, Brussels Museum; portrait, Hague Museum; do., Rotterdam Museum; Adam and Eve lamenting Abel, Vienna Museum; Moses with Tables of the Law, Hermitage, St. Petersburg; three portraits of Richelieu on one canvas,





National Gallery, London. His nephew, Jean Baptiste Champaigne (1645–1693), who

followed his manner, was also a professor in the Paris Academy.—Biog. nat. de Belgique, iii. 413; Ch. Blanc, École francaise; Immerzeel, i. 134; Kramm, i. 228; Michiels, ix. 279, 330.

CHAMPIGNY, Édouard *Detaille*, Henry Hilton, New York. Scene, the kitchen garden of a suburban mansion near Paris. Gen. Faron, having retaken Champigny, a village above the Marne, fortified the hamlet and defended, foot by foot, the houses and enclosed gardens, Dec. 2, 1870, against the return attack of the Saxony and Würtemburg Divisions. Photogravure in Art Treasures of America, ii. 51.

CHAMPIN, JEAN JACQUES, born at Sceaux (Seine), Sept. 8, 1796, died in Paris, March 10, 1860. Landscape painter, pupil of Storelli and Régnier; an excellent water-colour painter, and a skilful engraver. Medals: 2d class, 1824; 1st class, 1831. Works: Coast of Provence from above Nice (1831); Souvenirs of the Lignon (1869).—Larousse.

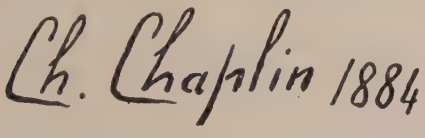
CHAMPNEY, JAMES WELLS, born in Boston, Mass., July 16, 1843. Genre painter; pupil of Edouard Frère at Écouen, France, and of the Antwerp Academy in 1867–68. Sketched at different times in England and on the Continent, Africa, Nova Scotia, South America, and in the Southern United States. Lecturer on anatomy in the schools of the National Academy, New York. Elected an A.N.A. in 1882. Studios in New York and Deerfield. Works: Which is Umpire? (1871); Sere Leaf (1874); Not so Ugly as he Looks (1875); Your Good Health, Speak, Sir (1876); Where the Two Paths Meet (1880); Indian Summer (1881); Bonny Kilmeny, Boarding-school Green-Room (1882); Pamela, Hide and Seek, Autumn Reverie, Eunice (1884); He loves Me (1885); Water-colours: On the Heights, Measuring the Great Elm (1884).

CHAPEAU DE PAILLE (*i. e.* Poil—The Beaver Hat), *Rubens*, National Gallery, London; wood, H. 2 ft. 6 in. × 1 ft. 9 in. Portrait of a young lady (Mdlle. Lunden?), half-length, life-size, dressed in a black velvet bodice with crimson sleeves, and wearing a black Spanish beaver hat with black and white feathers, holding her hands crossed before her. The hat casts a shadow over the upper part of the face, giving the painter an opportunity of showing his skill in treating transparent shadow. From this it was formerly called in Belgium Het Spaansch Hoedje (The Spanish Hat). It was in Rubens's possession until his death (1640); at death of his widow passed to family of Lunden, from whom bought (1817) by Baron Stiers d'Aertselaer for 50,000 florins; sold at his death (1822) for 32,700 florins, and taken to England, where it was purchased for £3,500 by Sir Robert Peel, from whose Collection it passed in 1871 to National Gallery. Engraved by Tayler; Reynolds.—Smith, ii. 32, 228; Kett, 110; Waagen, Treasures, i. 398.

Chapeau de Paille, Rubens, National Gallery, London.

CHAPLIN, CHARLES JOSHUA, born at Les Andelys (Eure), June 6, 1825. Figure and portrait painter; pupil of the École des Beaux Arts, and employed in 1860 in decorating the Tuileries, afterwards the rooms of the Empress in the Élysée, the Hotel Musard, and other public and private

buildings. He is successful as a teacher, and has many pupils. Medals: 3d class, 1851; 2d class, 1852 and 1865; L. of Honour, 1865; Officer, 1877. Studio in Paris. Works: St. Sebastian (1847); Street in Village of Lower Auvergne, Woman of Auvergne (1848); Evening on the Moors, Bordeaux Museum; Mountaineers of Puy de Dome (1849); Muleteer of Lozère (1851); Morning (1855); First Roses (1857); Aurora, Astronomy, Poetry, Diana (1859); Soap-Bubbles, Luxembourg Museum; Turtles (1864); A Dream (panel in Prince Demidoff's Palace); Parroquets, Poetry (1867); First Ties (1869); Child, Girl holding a Tray (1870); Haydee (1873), Miss C. L. Wolfe, New York; May Rose, Broken Lyre (1875); Happy Hours (1876); Sweetheart's Portrait, Love's Messenger, portrait of Duc d'Audiffret-Pasquier (1877); Devotion, W. T. Walters, Baltimore;

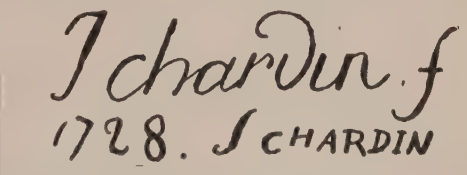


Prayer, Samuel Hawk Collection, New York; Souvenirs (1882).—Larousse, iii. 967; Vapereau (1880), 399.

CHAPMAN, JOHN GADSBY, born at Alexandria, Va., in 1808. Subject and landscape painter; studied in Italy. Is a successful etcher and wood-engraver, and has illustrated many books. Elected N.A. in 1836. Studio in Rome since 1848. Works: Etruscan Girl; Last Arrow; Baptism of *Pocahantas* (Capitol at Washington); Sunset on the Campagna; Vintage Scene; Stone Pines in the Barberini Valley; Valley of Mexico.

CHARDIN, JEAN BAPTISTE SIMÉON, born in Paris, Nov. 2, 1699, died there, Dec. 6, 1779. French school; Genre, interiors, and still-life painter; pupil of Cazes, and of Noël Nicolas Coypel, who employed him to paint accessories and led him to adopt the style in which he was destined to excel. First attracted attention by a barber's sign, then in 1728 by La Raie (Louvre); admitted to Academy in 1728; treasurer in 1755. Long painted still-life, in which he has never been excelled.

In 1737 began to paint pictures with figures of children. Similar domestic scenes exhibited in 1739–40 and 41 established his reputation as the painter of middle-class life. But one of his oil portraits (1773) is known. In the latter part of his life Chardin painted in pastel, of which the portraits of himself and his wife in the Louvre are examples. Works: Kitchen Interior (1728), La Raie, Fruits and Animals (1728), Kitchen Utensils, 1731, do. (1731), The Industrious Mother (1740), The Blessing (1740), Dead Rabbit (1757), The Monkey Antiquarian, Art Attributes (1765), Louvre; The Blessing, The Washerwoman, Boy's Portrait, Hermitage, St. Petersburg; two Pictures of still-life, Mu-



seum of Fine Arts, Boston.—Ch. Blanc, École française; Dohme, 3; Goncourt, i. 75; Wedmore, Masters of Genre Painting, 196; Wurzbach, Maler des XVIII. Jahrhund., 33; Villot, Cat. Louvre; Portfolio (1872), 50.

CHARGE OF ARTILLERY OF IMPERIAL GUARD, Adolphe *Schreyer*, formerly in Luxembourg Museum; canvas, H. 6 ft. 9 in. × 14 ft. 3 in. Battle of Traktir in the Crimea, Aug. 16, 1855. Artillery going to the Front.—Salon, 1865.

CHAREPHANES, painter. See *Nicophanes.*

CHARIOT À FOIN (Hay Cart), Philips *Wouverman*, Hague Museum; wood, H. 1 ft. 3 in. × 1 ft. 6 in. A landscape with water and

boats which men are loading with hay ; on the bank, a loaded hay-cart drawn by two horses, another by one horse, a man on horseback with a peasant woman behind, and other figures. Engraved by Dupreel, Bovinet. Taken to Paris, but restored in 1815.—Musée francais; Filhol, ii. Pl. 99 ; Smith, i. 323.

CHARIOT RACE, J. L. Gérôme. See *Circus* Maximus.

CHARIOT RACE, Alexander *Wagner*, George Kirchner & Co., New York ; canvas, H. 5 ft. 6 in. × 12 ft. 6 in. Race of four-horse chariots, driven by Christian slaves, in the Circus Maximus, Rome, in time of Domitian, A.D. 81, the prize being life and freedom. Scene—the end of the race ; the winner, the driver of the grays, is about to pass the line when he hears the bays coming up behind at his left, and is for a moment startled lest the victory be snatched from his grasp. Painted in 1876, by order of Messrs. Kirchner & Co., for Philadelphia Exposition, where it was awarded a medal. Original sketch (1873), medal at Vienna, now owned in London.

CHARITY, William Adolphe *Bouguereau*, J. W. Drexel, New York ; canvas, H. 9 ft. × 5 ft. Female figure, draped, seated on a marble bench, with architectural background, with left foot resting upon an overturned jar, from which coins are escaping ; she holds three infants in her arms, and two others nestle at her feet. Salon, 1874 ; Replica, landscape background, Samuel Hawk Collection, New York ; Study, Henry Hilton, New York. Photogravure in Art Treas. of Amer. ii. 30 ; iii. 17.

By *Domenichino*, Dresden Gallery ; canvas, H. 4 ft. × 6 ft. 5 in. Female figure, with children. Purchased in 1845 for 600 thalers from heirs of Inspector Matthei.

By *Guido* Reni, Palazzo Pitti, Florence ; canvas, oval, H. 3 ft. 5 in. × 4 ft. 8 in. A woman, half-length, and three children, one of which she supports with her right arm while nursing a second ; the third takes hold of her robe. In Guido's first manner. Engraved by I. S. Klauber ; A. Dalcò.—Wicar, i. Part 9 ; Gal. du Pal. Pitti, ii. Pl. 82.

By Wilhelm von *Kaulbach*, Henry Probasco, Cincinnati. Originally called Mutterliebe (mother-love). Female figure, seated, with several children. Replica, in small, Henry C. Gibson, Philadelphia ; crayon study, J. P. Morgan, New York ; do., E. D. Morgan Collection, New York. Photogravure in Art Treasures of America, i. 68 ; iii. 7.

By *Rubens*, Potsdam Gallery (?) ; copper, H. 2 ft. 3 in. × 1 ft. 8 in. A beautiful woman bending down to caress three infants. Engraved by Galle ; Surugue.—Smith, ii. 110.

By Andrea del *Sarto*, Louvre ; wood, transferred to canvas, H. 5 ft. 11 in. × 4 ft. 6 in. ; signed, dated 1518. A woman with three children, one at her feet asleep and two in her lap, to one of which she is giving the breast. Painted in France for Francis I. Copy in Nantes Museum. Engraved by P. Audouin ; Massard ; Salmon.—Vasari, ed. Mil., v. 30 ;

Charity, Andrea del Sarto, Louvre.

C. & C., Italy, iii. 563 ; Villot, Louvre ; Ch. Blanc, École florentine ; Filhol, viii. Pl. 505 ; Klass. der Malerei, i. Pl. 30 ; Landon, Musée, x. Pl. 42 ; Dohme, 2iii. 2 ; Mündler, Essai, 25 ; Musée royal, i.

By Anton Van *Dyck*, Earl of Lonsdale, Lowther Castle ; canvas, H. 4 ft. 9 in. × 3 ft. 9 in. A beautiful woman, in a white robe and blue scarf, with a scarlet mantle over her knees, sitting with a naked infant in her lap ; a second child standing at her right, and a third behind her. Copies : Dulwich Gallery; Hope Collection ; P. Methuen. Engraved by C. Caukercken ; W. Ryland. Lithographed by Lafosse.—Smith, iii. 118 ; Guiffrey ; Waagen, Treasures, iii. 261.

CHARLATAN, Gerard *Dou*, Munich Gallery; wood, H. 3 ft. 6 in. × 2 ft. 7 in.; signed, dated 1652. A quack doctor, on a stage covered with a Turkish carpet and roofed with a large umbrella, holding forth on the virtues of his drugs to a numerous assemblage of people. One of his most famous pictures. Formerly in Düsseldorf Gallery. Injured by injudicious cleaning and restoring. Engraved by Wille ; C. Hess.—Smith, i. 37; Ch. Blanc, École hollandaise.

CHARLAY-POMPON, CHARLES, born in Paris; contemporary. Landscape painter, pupil of Rapin. Medal, 3d class, 1885. Works : L'Uveaune near Marseilles (1883); November (1884) ; The Last Leaves, Road of La Souris (1885).

CHARLEMAGNE, CORONATION OF, *Raphael*, Stanza dell' Incendio del Borgo, Vatican ; fresco. H. 15 ft. 11 in. × 21 ft. 4 in. Leo III. (portrait of Leo X.), seated in foreground, about to place the crown on the head of the kneeling emperor (portrait of Francis I.), beside whom stands a page (Ippolito de' Medici); on each side, cardinals with their trainbearers ; in background, the warrior wearing a helmet encircled by a crown is supposed to be Pepin, who was anointed at same time as his father. Typical of the dogma that the temporal power is subject to the spiritual. Painted in 1517, probably by pupils from designs of Raphael. Engraved by Fr. Aquila, Aloysio Fabri, and Landon.—Vasari, ed. Mil., iv. 361; Passavant, ii. 157; Müntz, 427.

CHARLEMAGNE AND WITTIKIND, Ary *Scheffer*, Versailles Museum ; canvas. Wittikind, the heathen King of the Saxons, after his defeat in two great battles, surrendered to Charlemagne at Attigny-sur-Seine in A.D. 785 and was baptized. Charlemagne, mounted, at right, accompanied by soldiers and ecclesiastics, receives the submission of Wittikind, who, with his family and other followers, kneels before him. Subject treated also by Wilhelm Kaulbach, Maximilianeum, Munich.

CHARLEMONT, ÉDUARD, born at Znaim, Moravia, in 1848. Genre and portrait painter ; pupil of the Vienna Academy under Engerth, then of Makart, who enabled him to visit Italy ; remained some time in Venice, and travelled in Germany and France ; has recently settled in Paris. Works : The Antiquaries (1872); Two Boys in Rubens's Costume, Two Scenes from Snowdrop, Four Divisions of the Day, Four Seasons, Five Continents, Lansquenet (1878). —Müller, 101 ; N. illustr. Zeitg., (1878), ii. 602 ; Zeitschr. f. b. K., xiii. 352.

CHARLEMONT, HUGO, born at Znaim, Moravia, in 1850. Landscape painter ; brother of Éduard, pupil of the Vienna Academy under Lichtenfels, then under his brother and Makart ; travelled in 1874 in Holland. Works : Interior of Makart's Studio, Still-life with Peacocks.—Müller, 101 ; Zeitschr. f. b. K., x. 384 ; xiii. 353.

CHARLES I., portrait, Anton van *Dyck*, National Gallery, London ; canvas, H. 12 ft. 6 in. × 9 ft. 6 in. Charles I., of England, in armour, on a roan charger, attended by his equerry, Sir Thomas Morton, on foot, bearing helmet ; in background, a cavalry combat. Formerly in Collection of Charles I.; purchased in Munich by John, Duke of Marlborough, and long in Blenheim Palace. Sold to National Gallery in 1884 for £17,500. Copies : Duke of Portland, Earl of Clarendon ; study at Buckingham Palace. En-

graved by Lombart, whose plate was afterward altered, the head of Cromwell being substituted for that of the king.—Waagen, Treasures, ii. 3; iii. 129; Smith, iii. 77; Guiffrey.

By Anton van *Dyck*, Louvre, Paris; canvas, H. 9 ft. × 6 ft. 11 in.; signed. Full length, standing under a tree, head turned

Charles I., Anton van Dyck, Louvre, Paris.

three quarters to left, dressed in white satin jacket, scarlet hose, buff boots, broad lace frill, and hat with feathers, and wearing sword and spurs, with cane in right hand and left hand on hip; appears to have just dismounted from a noble charger behind him, held by his equerry, the Marquis of Hamilton; in background, a page carrying his cloak. Painted about 1635. Purchased at Marquis de Lassay sale (1770) for 24,000 fr. for Mme. du Barri, who presented it to Louis XV. Valued at 100,000 fr. in 1816. Engraved by R. Strange; Bonnefoy; Duparc; Panquet; D. J. Desvachez (1880). Etched by Boulard.—Smith, iii. 39; Ch. Blanc, École flamande; Filhol, i. Pl. 5; Klas. der Malerei, Pl. xvii.; Guiffrey, 180; Villot, Cat. Louvre; Head, 62.

By Anton van *Dyck*, Windsor Castle; canvas, H. about 10 ft. 6 in. × 8 ft. In armour, his head uncovered, mounted on a gray charger advancing from under a lofty archway; by his side, on foot, his equerry, M. St. Antoine, bearing his helmet. Collection of Charles I.; at sale of his effects (1651) bought for £200 by Van Leemput, a Dutch artist, from whom recovered at Restoration. Copies: Hampton Court; Apsley House; Warwick Castle; Lamport Hall, Northamptonshire; Lady Warren. Engraved by Barron (1741); C. Ferreri; Ch. Pye.—Smith, iii. 57; Waagen, Treasures, ii. 429; Guiffrey; Law, Hist. Cat. Hampton Court, 28.

CHARLES I., CHILDREN OF, Anton van *Dyck*, Turin Gallery; canvas, H. 5 ft. 1 in. × 6 ft. 7 in. Prince Charles, about five years old, standing at right, in a scarlet frock embroidered with silver lace, his right hand on head of a brown spaniel; on his left, Princess Mary, in a white satin dress; and on her left, James, Duke of York, in a blue silk frock, with an apple in his hand; background, a green curtain and part of a landscape. Engraved by G. Thevenin (1863); etched by Gaujean. Duplicate: Earl of Pembroke, Wilton.— Gal. di Torino, iv. Pl. 160; Smith, iii. 53; Guiffrey, 60; Head, 55.

By Anton van *Dyck*, Windsor Castle; canvas, H. 5 ft. 9 in. × 7 ft. 3 in.; signed, dated 1637. Prince Charles, aged seven years, standing, with his left hand on the head of a large dog; on his right, the Princess Elizabeth and Mary; and on his left, the Princess Anne holding James, Duke of York, on a chair, at the foot of which lies a spaniel. Engraved by Baron; Strange; R. Cooper (1762); H. Bourne; H. Coussin. Etched by Gaujean. Copy in Berlin Museum, lithographed by Fr. Jentzen.—Guiffrey, 172; Smith, iii. 60; Waagen, Treasures, ii. 428.

By Anton van *Dyck*, Windsor Castle; canvas, H. 4 ft. 4 in. × 5 ft.; dated 1638. Prince Charles, about nine years old, stand-

ing at left, leans left arm on base of a column and holds in right the hand of his brother James, Duke of York, the latter in petticoats; at right, Princess Mary, with her hands crossed at waist; in foreground, left and right, two spaniels. Engraved by R. Strange; J. Burnet; Le Blonde; Purcell. Etched by N. Muxell. Copy in Dresden Gallery, lithographed by Hanfstaengl (1840); another, Earl of Clarendon. Sketch, with but one dog, Louvre. —Smith, iii. 61; Klas. der Malerei, Pl. xviii.; Gal. roy. de Dresde; Guiffrey; Waagen, Treasures, ii. 429, 457; Villot, Cat. Louvre.

CHARLES I. AND FAMILY, Anton van *Dyck*, Windsor Castle; canvas, H. 8 ft. × 11 ft. The king, in royal robes, seated in an arm-chair, with his right hand on a table on which are the regalia of England; beside him, Prince Charles, standing, with both his hands on his knee; on his left, Queen Henrietta Maria, seated, with infant James in her arms; in distance, the Tower of London. Engraved by Baron (1741); R. Strange; Massard; F. A. David; Dennel. Copies: Duke of Richmond; Duke of Devonshire.—Smith, iii. 66; Guiffrey; Waagen, Treasures, ii. 426.

Children of Charles I., Anton van Dyck, Windsor Castle.

CHARLES I. AND CROMWELL'S SOLDIERS, Paul *Delaroche*, Bridgewater House, London. Charles I. after his condemnation insulted by the soldiers of the guard. The resignation of the fallen monarch contrasts strongly with the rudeness of his persecutors, and moves one old soldier to tears. Salon, 1836. Engraved by Martinet.—Waagen, Treasures, ii. 54; Larousse, III. 1014.

CHARLES V., portrait, Anton Van *Dyck*, Uffizi, Florence; canvas, H. 6 ft. 1 in. × 4 ft. The Emperor in armour, with a red scarf over the left shoulder, mounted on a white charger; his right hand holds a baton, the left curbs his spirited steed, whose career is arrested by the waves of the sea; the wreck of a vessel is tossed on the billows; above, an eagle, with a wreath of laurel. Likeness borrowed from Titian's picture. One of his best works. Engraved by Guttenberg (1790); C. Mogalli; Earlom; Chiossone.—Smith, iii. 47; Guiffrey.

By *Titian*, Madrid Museum; canvas, H. 6 ft. 4 in. × 3 ft. 8 in. Full length, in gala dress; the right hand playing with a dagger, the left on a fawn-coloured Spanish hound. Painted in 1533. Titian received for it 1,000 scudi in gold, and was created by the Emperor a Count Palatine and Knight of the Golden Spur. Replica in 1536 for Duke of Mantua; another belonged to Charles I. of England, and was sold in 1650 to Sir Balthasar Gerbier for £150. Titian's first sketch of Charles, a bust in armour, was preserved in Bologna until 1856, when it was sold to an Englishman. A full-length, painted from this, was in the Royal Palace at Brussels, and another in that of Madrid,

where it was burned in 1608. A full-length of the Emperor, with an Irish Dog, engraved in Madrazo's Gallery of Madrid, and now at Hampton Court Palace, once hung in the so-called Bear Gallery at Whitehall.—Vasari, ed. Mil., vii. 449 ; C. & C., Titian, i. 366.

By *Titian*, Munich Gallery ; canvas, H. 6 ft. 4 in. × 3 ft. 9 in.; signed. The Emperor, full length, in black and a fur pelisse, seated

Charles V., Titian, Munich Gallery.

in an arm-chair in an open gallery. Painted at Augsburg in 1548 ; much re-painted.—C. & C., Titian, ii. 179.

CHARLES V., ENTRY OF, Hans *Makart*, Hamburg Gallery ; canvas. Entry of Charles V. into Antwerp, in 1520, after his coronation, as described by Albrecht Dürer in his diary. The Emperor, in armour, with the collar of the Golden Fleece across his breastplate, and riding an armour-clad horse, is the central figure of a magnificent procession of nobles, knights, and prelates, preceded by a body of lansquenets, which is passing through a narrow street of picturesque houses, adorned with banners, tapestries, and flowers, and with balconies and windows filled with ladies ; in the foreground, near the Emperor, several ladies, nearly nude or thinly draped, march on foot, bearing imperial symbols ; at left, groups of spectators, men, women, and children, with Albrecht Dürer standing behind them. Painted in 1875–78 ; Universal Exposition, Paris, 1878.—Pictorial World (1880), 198 ; Gaz. des B. Arts (1878), xviii. 406.

CHARLES V. AT FUGGER'S, Karl *Becker*, National Gallery, Berlin ; canvas, H. 3 ft. 11 in. × 5 ft.; signed, dated 1866. Charles V., just returned from Africa (1532), where he had overcome Barbarossa and restored to liberty many captive Christians, visited at Augsburg the banker Fugger, who entertained him by burning his bonds in a fire of cinnamon and other spices, as a thank-offering for destroying pirates and making business safer. Engraved by Zimmermann. Replica (5 ft. × 7 ft.), John Wolfe, New York.—Art Treasures of America, i. 62.

CHARLES V. AT MÜHLBERG, *Titian*, Madrid Museum ; canvas, H. 10 ft. 11 in. × 9 ft. 1 in. The Emperor, in full armour, with spear in hand, is cantering on a brown charger towards the Elbe, which runs to the right ; tall forest trees to left. Painted at Augsburg in 1548 ; once a masterpiece, but much damaged by fire in Palace of Pardo, Madrid, in 1608.—C. & C., Titian, ii. 178 ; Revue Universelle des Arts, iii. 139 ; Vasari, ed. Mil., vii. 440.

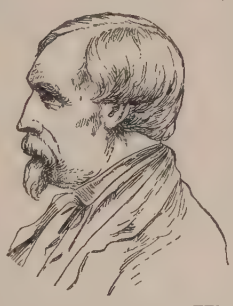
CHARLES XV., King of Sweden, born in Stockholm, May 3, 1826, died there, Sept. 18, 1872. Landscape painter ; pupil of Boklund, and later influenced by Ed. Bergh and Alf. Wahlberg ; painted Scandinavian views, in which Malmström and Winge sometimes supplied the figures. He promoted the development of art in Sweden, and founded the Stockholm Museum. Works : Wood Interior (1869) ; On the Brook ; Ulriksdal Castle ; Stone of Freya on Sognefjord ; St. Sigfrid and the Smalanders ; View in Hardanger.

CHARLET, FRANZ, born at Brussels; contemporary. Genre painter, pupil of Gérôme, J. Lefebvre, and Portaels. Medal,

Charles V. at Muhlberg, Titian, Madrid Museum.

3d class, 1885. Works: Winter Morning (1882); Mowers (1883); Passing Funeral, Preparations for Market (1884); The Spinners—Morocco (1885).

CHARLET, NICOLAS TOUSSAINT, born in Paris, Oct. 20, 1792, died there, Oct. 29, 1845. French school; genre and battle painter, pupil of Gros. Supported himself, while with Gros, by giving lessons in drawing. Was intimate with Géricault,



with whom he visited England in 1836. His lithographs number nearly 2,000. Works: The Curé's Visit; The Antiquary; Grandpapa's Feast; Burlesque Concert; The Improvisatore; Episode in Russian Campaign (1836), Lyons Museum; Crossing the Rhine at Kehl (1837), Versailles Museum; Convoy of Wounded Soldiers, Valenciennes Museum. —Ch. Blanc, École française; L'Art (1875), i. 193, 217; M. de la Combe, Charlet, sa vie, etc. (Paris, 1856); Meyer, Gesch., 469; Larousse, iii. 1021.

CHARMADAS, Greek painter, date unknown; one of earliest workers in monochrome. Pliny, xxxv. 34 [55]; Brunn, ii. 4.

CHARMANTIDES (Carmanides), painter, third class; pupil of *Euphranor*, Theban-Attic school, 370–336 B. C. Pliny, xxxv. 40 [146]; Brunn, ii. 164.

CHARNAY, ARMAND, born at Charlieu, Paris; contemporary. Landscape painter, pupil of Feyen-Perrin and Pils. Studio at Marlotte (Seine-et-Marne). Medal, 3d class, 1876. Works: Abandoned Lime Kiln (1868); All Souls' Day, Beach at Yport, Arrival of Fishing Boats at Yport, Hour for Riding, Back Yard of Castle of Gastellier near Charlieu (1874); Casting the Net (1876); Butcher's Shop, October (1879); At the End of the Park (1880); Autumn Rain (1881); Street in Carcenague, Market (1882); Fishing Party (1883); Evening (1885).

CHARPENTIER, LOUIS EUGÈNE, born in Paris, June 1, 1811. Military and genre painter, pupil of Gérard and Cogniet; was for twenty-six years professor of designing at Versailles. Medals: 3d class, 1841 and 1857. Works: Bivouac of Cuirassiers (1831); Hunters asking the Way (1837); Break of a Dutch Dyke (1839); Defence of Aubervilliers-les-Vertus (1841); Robert le Diable (1842); Capture of the Great Redoubt at Moskowa and Death of Caulaincourt (1843); Halt of French Army on Great St. Bernard (1844); Duke of Orléans in the Trenches (1845), Versailles Gallery; Sedaine composing an Opera, Beaumarchais teaching the Daughters of Louis XV. (1848); Field Guns (1851); Pupils of the École Polytechnique in the Battle of Paris, March 30, 1814 (Boulogne-sur-Mer); Battle of Tchernaia (1857), Versailles Museum; Camp of Chalons (St. Cloud); Imperial Guard at Magenta (1861); Capture of Bomarsund (1863); Death of the Vendéean General Bonchamps (1834); Siege of Toulon, A Soldier's Alms (1866); The

Ford, Sharpshooters (1868); On the Road to Valmy, Target of Saint-Chaumont (1869); A Courier, Light Artillery (1874); Forge (1875); Convoy, Autumn Manœuvres (1876); A Battery (1877); Retreat from Inkermann, Winter Campaign (1878); Draught Horses, The Wounded (1880); The General Staff (1881); Forward! The Forge (1882); Washington's Tent, French Cavalry in 1670 (1883); Wellington in Spain (1884); Hollow Way, Lime Kiln (1885).

CHARTRAN, THÉOBALD, born at Besançon; contemporary. Genre and portrait painter, pupil of Cabanel. Won the grand prix de Rome in 1877. Medals: 3d class, 1877; 2d class, 1881. Works: Angelica and Roger (1875); Girl of Argos at Tomb of Agamemnon, Gentleman of Court of Henry II. (1876); St. Saturnin (Church of Champigny-sur-Marne); Martyr in Catacombs at Rome (1877); Woman Playing Lute (1880); The Taper (1881); Vision of St. Francis of Assisi (1883); The Betrothal (1885).

CHASE, HARRY, born in Woodstock, Vt., in 1853. Landscape and marine painter, studied in Munich, at The Hague, and in Paris under Soyer. Elected an A.N.A. in 1883. Studio in New York. Works: Breezy Afternoon off the Battery—New York, T. B. Clarke, New York; Pêcheurs Anglais, Kullen Point—Sweden, Low Tide—Welsh Coast (1878); Herring Fishers of Scheveningen — Holland (1880); Outward Bound Whaler, Dutch Boats at Anchor, Dutch Trawlers (1881); Bringing the Fish Ashore, Departure of a French Brig (1882); Coast of Holland, Dredging for Scallops near New Bedford, Summer Morning—French Coast (1883); Near Dordrecht, Battery Park—New York (1884); Rising Tide on Dutch Coast, New York Harbour (1885).

CHASE, WILLIAM MERRITT, born at Franklin, Indiana, Nov. 1, 1849. Still-life and portrait painter; pupil of B. F. Hayes, portrait painter in Indianapolis, of the National Academy, and of J. O. Eaton, New York. Studied six years from 1872 at the Munich Academy under Wagner and Piloty, and painted one year in Venice. Honourable mention in Salon, 1882. Studio in New York. Works: Portraits of Piloty's Children; Venetian Fish Market; Dowager (1875); Boy Feeding a Cockatoo,

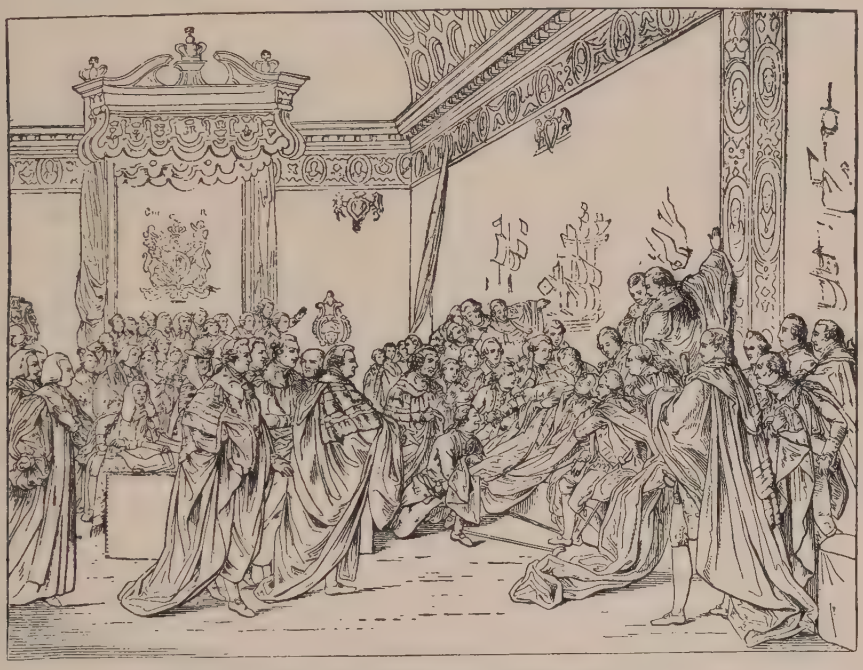
Broken Jug (1877); Ready for a Ride, The Apprentice (1878); Interior of St. Mark's—Venice, Court Jester, Portrait of Duveneck (1879); do. of Gen. Webb (1880); do. of Peter Cooper (Paris Salon, 1882); Interior of Artist's Studio (1883); The Coquette (1884).—Am. Art Rev. (1881), 91, 135.

CHASSÉRIAU, THÉODORE, born in Panama, Sept. 20, 1819, died in Paris, Oct. 8, 1856. History and portrait painter, pupil of Ingres, but later an imitator of Delaroche. Medals: 3d class, 1836; 2d class, 1844 and 1855; L. of Honour, 1849. Works: Return of Prodigal Son (1836); Ruth and Boaz (1837); Susanna, Venus Anadyomene (1839); Christ in Garden of Olives (1840); Andromeda (1841); Descent from Cross, Esther preparing to meet Ahasuerus, Captive Trojan Women (1842); Caliph of Constantine (1845); Sabbath in Jewish Quarter of Constantine (1848); Arab Horsemen carrying off their Dead, Desdemona, Moorish Women playing with a Gazelle (1850); Baptism of the Eunuch, St. Francis Xavier baptizing the Indians and the Japanese, mural paintings in a chapel of St. Roch, Paris (1850); Christ with Martha and Mary (1852); Woman of Mola (1850); The Tepidarium, Defense of the Gauls (1855).—Ch. Blanc, École française; Larousse.

CHASTITY, TRIUMPH OF, Luca *Signorelli*, National Gallery, London; fresco, transferred to canvas, H. 4 ft. × 4 ft. 4 in.; signed. In foreground, Cupid on his knees

bound by maidens, who have taken his darts and broken his bow; three male figures looking on; in background, two other groups of maidens, in one of which Cupid is being captured and in the other led away with his arms pinioned. — Nat. Gal. Cat.; Richter, 49.

CHATHAM, DEATH OF, John Singleton *Copley*, National Gallery, London; canvas, H. 7 ft. 6 in. × 10 ft. 1 in. Scene in old House of Lords, April 7, 1778. Earl of Chatham fainting in making an effort to reply to Duke of Richmond's speech on a motion respecting an address to the king, intimating the necessity of acknowledging the independence of the United States. The Earl was carried home, and died May 11. The fifty-five heads are all portraits—peers in state robes. Duke of Richmond prominent figure to right. Painted in 1777–80; presented in 1828 by Earl of Liverpool. Two studies in monochrome in National Gallery. Engraved by F. Bartolozzi; and in small in Jones's National Gallery.—Cat. Nat. Gal.



Death of Chatham, John Singleton Copley, National Gallery, London.

CHAUVIN, AUGUST, born at Liège in 1810. History painter, pupil of Düsseldorf Academy under Schadow; was for several years drawing-master to the Prince of Neuwied, returned to Düsseldorf in 1841, afterward went to Liège as professor at the academy of which he is now director. Works: Departure of Tobias; Prayer of Moses; Flight into Egypt (1850); Hagar in the Desert; Adoration of the Magi; Conversion of Saul; Banquet of Pepin of Héristal, Liège Museum.—Müller, 102.

CHAVET, VICTOR, born at Aix (Bouches-du-Rhone), July 21, 1822. Genre painter, pupil of P. Révoil and C. Roqueplan. Medals: 3d class, 1853; 2d class, 1855 and 1857; L. of Honour, 1859. Works: Singing Lesson (1847); Charles VII. and Agnes Sorel at the Astrologer's, Coming out of Bath, Pleasant Idleness (1848); Van Dyck and his Mistress (1851); Young Ladies looking at a Jewel (1852); Concert (1853); Honeymoon (1855); Playing Dominoes (1857); The Amateur (1859), W. T.

Walters, Baltimore; Bag-Piper of the 72d Highlanders, Woman Asleep (1859), Luxembourg Museum; Jewish Goldsmith at Moustaganem (1859); Rest in the Island (1866); Difficult Answer (1870); Corner of Hearth (1872); Young Nobles of Court of Henri III. (1873); The Model Resting (1874); Confidence, Imprudent, Illusion (1875); Washerwomen (1877); Reading the Paper (1878); Woman Reading (1879).

CHELMINSKI, JAN, born at Brzóstov, Poland, Jan. 27, 1851. Genre and landscape painter, pupil of the Munich Academy and of Franz Adam. Studio in Munich. Works: Stag-Hunt in time of Louis XV.; Starting for the Chase; Morning in the Ukraine; By a Tavern; Polish Insurgents; Going to Church; Huntsman on Horseback; Thawing in the Ukraine; Outposts; Ordnance and Dragoon; Stag-Hunt in 18th Century (1879), New Pinakothek, Munich; Corso in 18th Century (1883); Carnival in Poland (1884).—Müller, 103; N. illustr. Zeitg. (1880); i. 55; (1881), i. 58.

CHELSEA PENSIONERS, Sir David *Wilkie*, Apsley House, London; canvas. Reading the Gazette of the battle of Waterloo. Chelsea pensioners seated around a deal table, in front of the Duke of York Inn, with Chelsea Hospital in the background. A hussar orderly has just ridden up with a copy of the Gazette, which one of the old heroes is reading aloud; many other figures grouped around. Painted in 1821 for the Duke of Wellington, who paid 1200 guineas for it. Sketch in Baring Collection. Engraved by J. Burnet.—Redgrave, Century, ii. 270; Heaton, Works of Sir D. W.; Mollett, 61; Waagen, Art Treasures, ii. 189, 273.

CHENAVARD, PAUL JOSEPH, born in Lyons, Dec. 9, 1808. History painter, pupil of Hersent and Ingres; spent several years in Italy. The leaders of the February Revolution ordered of him a series of large paintings for the Pantheon, which were not all finished when the Revolution ended. Medal, 1st class, 1855; L. of Honour, 1853. Works: Sentence of Louis XVI., Mirabeau replying to Marquis of Dreux-Brézé (1829), Deluge, Death of Zoroaster, Trojan War, Death of Socrates, Cæsar crossing the Rubicon, Italian Poetry, Age of Louis XIV., Augustus closing Doors of Temple of Janus, Attila stopped before Rome, The Beginning of the Reformation (all exhibited in 1853); Death of Cato and of Brutus, Birth of Christ, National Convention (1855); *Divina* Tragedia (1869), Luxembourg Museum.—Ch. Blanc, Artistes de mon Temps, 191; Larousse.

CHÉRON, LOUIS, born in Paris in 1655, died in London in 1713. French school; history painter and engraver; studied works of Raphael and G. Romano in Italy; returned to Paris in 1688, but being a Calvinist was obliged to leave in 1695, and went to England, where he was employed in the decoration of Boughton, Burley, and Chatsworth. Works: Diana and Nymphs Bathing (engraved by Baron); Marriage of Charles I. (engraved by Dupuis). He made designs for an edition of Paradise Lost, published in 1720.—Bryan (Graves); Redgrave.

CHÉRY, PHILIPPE, born in Paris in 1759, died there in 1838. French school; history and portrait painter, pupil of Vien; left France during Revolution; returned in 1802, and received prize of 12,000 francs in the competition of the year XI. (1803) for his Treaty of Amiens. Works: Annunciation, Church of Generville; St. Cecilia, Benedictine Convent, Boulogne-sur-Mer; Death of Father of Louis XVI. (1817); Thrasybulus reëstablishing Democratic Government at Athens; Death of Alcibiades; Birth of Venus; Toilet of Venus.—Bryan (Graves).

CHEVALIER, NICHOLAS, born in St. Petersburg about 1830. Son of a Swiss father and a Russian mother; became, when eighteen years old, a student in the Munich Academy, whence he went in 1851 to London, and in 1852 exhibited two water-colours at Royal Academy. After studying two years in Italy, went to Mel-

bourne, Australia, where he resided from 1859 to 1867. In 1865, 1866, and 1868, he explored a large part of New Zealand, making many sketches, and in 1869 and 1870 he accompanied the Duke of Edinburgh in his visit to the South Sea Islands, Japan, China, India, etc. Since then he has resided chiefly in England and has executed many works, several of them by royal commission. Works: Pilgrims at Tivoli, Buffalo Ranges (1865); Atiamano—Island of Tahiti (1871); Palace of Deeg—Bhurtpore (1872); Thanksgiving Procession to St. Paul's (1873); Blind Musicians of Japan (1874); Review in St. Petersburg (1875); Opening of Exhibition of Vienna in 1873 (1877); Eastern Shepherd, Eastern Puzzle (1878); Hinemoa (1879); The Convalescent (1882). — Art Journal (1879), 121.

CHEVY-CHACE, Sir Edwin *Landseer*, Duke of Bedford, Woburn Abbey; canvas. Scene from ballad of Chevy-Chace: Earl Percy of Northumberland hunting on the property of the Scottish Earl of Douglas. Royal Academy, 1826. Engraved by C. G. Lewis.—Art Journal (London, 1876), 116.

CHIALLI, VINCENZO, born at Cittá di Castello, Umbria, July 27, 1787, died at Cortona, Sept. 4, 1840. History painter, pupil in Rome of Camuccini; painted there and in Borgo San Sepolcro, Urbino, Pesaro, and Venice, many religious pictures and portraits in the style of his master; lived in Rome in 1815–22; afterwards in his native city, Florence, and other Tuscan and Umbrian cities, until 1825, when he settled at San Sepolcro, whence in 1835 he moved to Cortona as director of the school of painting. Works: Cemetery (1823), Mass (1824), Palazzo Pitti; Dante in the Abbey of Fonte Avellana; Raphael and Fra Bartolommeo in Convent of San Marco; Young Raphael with his Parents (Cartoon).—Fr. Gh. Dragomanni, Vita e Opere di V. Ch. (Florence, 1841).

CHIARI, GIUSEPPE, born in Rome in 1654, died there in 1727. Umbrian school; history painter, pupil of Carlo Maratti; executed many excellent easel pictures and wall paintings, also frescos in several churches and palaces in Rome. Works: Nativity, Adoration of the Magi, San Maria del Suffragio, Rome; four subjects from Ovid, Palazzo Spada, Rome; portrait of himself, Uffizi, Florence; Adoration of the Magi, Dresden Gallery; Holy Trinity, Lord Scarsdale, Kedleston Hall; three pictures at Hampton Court; frescos in Colonna and Barberini Palaces and in S. Maria di Montesanto, Rome.

CHIERICI, GAETANO, born at Reggio, Italy, in 1838. Genre painter; noted for humourous interior scenes, with children. Works: The Bath, Mother is Ill (1872); Fun and Fright (1874), Corcoran Gallery; Charity; New Mayor of the Village; Girl and Kitten; Saturday Frolic; Sheriff's Arrest; First Love; Old Music Teacher (1873); Child's Grief; Bathing the Baby; Mother is Ill (1876); Widow's Dinner (1877).

CHILDE HAROLD'S PILGRIMAGE, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 8 in. × 8 ft. 2 in. Italy—ancient and modern. A mountainous landscape at evening, with a winding river; to the right, a broken bridge; to the left, a pile of ruins; in foreground, a solitary stone-pine, and a party of pleasure seated on the river bank. Royal Academy, 1832. Engraved by J. T. Willmore, in Turner Gallery.

CHILDREN OF THE SHELL. See *Christ* and St. John.

CHILDREN'S FESTIVAL, Ludwig *Knaus*, National Gallery, Berlin; Canvas, H. 3 ft. 6 in. × 4 ft. 9 in. Children, in the costume of the 18th century, feasting at long tables spread under the trees of an orchard; in background, parents with grown children and a band of music; in middle-ground, younger ones, the boys imitating the gallantry of their elders; in foreground, the little ones, attended by an older girl. Painted in 1869. Engraved by Habellmann.

CHILL OCTOBER, John Everett *Millais*, Sir William Armstrong, London.—A bank

of willows on the water's brink strikes in dark shade against the light of a gray October sky; in foreground, thickly-set water-reeds. Mr. Millais's first exhibited landscape. Royal Academy, 1871. Etched by Brunet Debaines.—Art Journal (1871), 149; Builder (1871), 380.

CHIMENTI, JACOPO. See *Empoli.*

CHINTREUIL, ANTOINE, born at Pont-de-Vaux, Ain, May 5, 1814, died at Septeuil, Seine-et-Oise, Aug. 10, 1873. Landscape painter, pupil of Corot; industrious and original, especially skilful in treatment of foreground and of sunlight. His pictures have increased in value since his death. Medal, 1867; L. of Honour, 1870. Works: Valley of Igny (1852); The Moors, Autumn Evening (1853); The Country in the Morning (1855); After the Rain, Reims Museum; Evening, Angers Museum; Paths bordered with Apple-Trees, Coming out of the Woods (1857), Bourg Museum; The Deer Pond, Mende Museum; Rain (1859); The Aube after a Stormy Night, Potato Field, Broom-Plant in Flower (1861); Fields in the Early Dawn, Field of Sainfoin, November (1863, rejected by the Salon, but admired by the critics); Sunset with Ruins, Macon Museum; Meadow (1864); Scotch Mist, St. Malo Museum; Vapors of Evening (1865); Twilight, Pont-de-Vaux Museum; Country during a Hailstorm (1866), Rodez Museum; Meadows with Oats, Country in Autumn (1867); Aurora, Flood (1868); Space, Woods in Sunlight (1869); The Moon, A Beam of Sunlight on a field of Sainfoin (1870); Apple-Trees and Broom-Plants in Blossom, Close of Day (1872); Rain and Sunlight, Low Tide, The White Road (1873); Thicket with Deer (1873), Luxembourg Museum.—Larousse; Gaz. des B. Arts (1869), i. 508.

CHIODAROLO, GIOVANNI MARIA, flourished about 1520. Bolognese school; pupil of Francesco Francia and rival of Aspertini, Girolamo da Cotignola, and Innocenzo da Imola. An Adoration of the Child by him is in the Bologna Gallery.—Ch. Blanc, École bolonaise; Burckhardt, 585, 586.

CHODOVIECKI, DANIEL NICOLAUS, born in Dantzic, Oct. 16, 1726, died in Berlin, Feb. 7, 1801.

German school; portrait painter, taught drawing by his father, an amateur; later studied in Berlin under Haid, a pupil of Rugendas, until 1745, when he devoted himself to portrait painting in little. Elected rector of the Academy in 1764, vice-director in 1788, and director in 1797. Works: Calas taking Farewell of his Family (1766); Blind Man's Buff, Cock-Throwing (1768), Berlin Museum; Resting Place in the Thiergarten, Leipsic Museum.—Allgem. d. Biog., iv. 132; Brockhaus, iv., 330; Dohme, 1ii.; Woltmann, Aus vier Jahr hunderten, 147; Pecht, iii. 51; Riegel, 49.

D. Chodowiecki 1768.

CHOULANT, THEODOR, born in Dresden, July 18, 1827. Architecture painter, pupil of Dresden Academy under Semper; visited Italy and Sicily in 1850–51, lived in Rome in 1858–61 and studied again in Venice and Florence in 1864 and 1873–74. Saxon court-painter in 1868. Works: Castle S. Angelo, Rome, Dresden Museum; The Eight Ancestral Castles of the House of Saxony (fresco), Royal Palace, ib.; Vestibule, Court-theatre, ib.—Meyer, Conv. Lex., xviii. 202.

CHRIST AND THE ADULTERESS. See *Woman* taken in Adultery.

CHRIST WITH ANGELS (Crucifix aux Anges), Charles *Lebrun*, Louvre, Paris; canvas, H. 5 ft. 9 in. × 4 ft. 2 in. Angels in the air and others kneeling on the ground are in adoration before Christ expiring on the cross. At foot of cross, the crown of France on a blue velvet cushion. Painted in 1686 to illustrate a dream of the queen-mother, Anne of Austria. Engraved by G. Edelinck, P. Drevet.—Villot, Cat. Louvre.

CHRIST, ASCENSION OF. See *Ascension.*

CHRIST, BAPTISM OF, Francesco *Albani*, Bologna Gallery; canvas, H. 13 ft. 5 in. × 6 ft. 10 in. St. John pouring water on the head of Christ, who stands in the stream

Baptism of Christ, Francesco Albani, Bologna Gallery.

supported by two angels, while the dove is descending; above, in the heavens, the Eternal, surrounded by angels and cherubs. Formerly in S. Giorgio, Bologna, whence removed to gallery in 1823. Engraved by G. Mitelli; F. Rosaspina.—Pinac. di Bologna, Pl. 35.

By Gheerardt *David*, Bruges Academy; wood, triptych, centre, H. 4 ft. 4 in. × 3 ft. 3 in. In centre, Christ, in a hip cloth, standing up to his knees in Jordan; to left, St. John pouring water from the hollow of his hand upon his head; to right, an angel, in a cope of gold brocade, carrying the robe; above, God the Father in benediction. On right wing of triptych, Jean des Trompes kneels with his son Philip under the protection of St. John Evangelist; on the left, his wife, Elizabeth Van der Meersch, is attended by her four daughters and St. Elizabeth of Hungary. Painted in 1507 for Jan des Trompes, after whose death placed in S. Basile, Bruges, whence taken to Paris in 1794; restored in 1815.—Kugler (Crowe), i. 112; C. & C., Flemish Painters, 303; Beffroi, i. 966; ii. 294.

By Francesco *Francia*, Dresden Gallery; wood, H. 6 ft. 6 in. × 5 ft. 7 in.; signed, dated 1509. Christ, with hands joined, standing in the water; St. John, kneeling on bank to left, with a dish in his right hand and a staff in his left; behind, disciples and angels. Formerly at Modena; damaged in bombardment of Dresden in 1760. Replica at Hampton Court, probably acquired by Charles I. with Mantuan collection.—C. & C., N. Italy, i. 573; Law, Hist. Cat. Hampton Court, 97.

By *Guido* Reni, Vienna Museum; canvas, H. 8 ft. 2 in. × 5 ft. 9 in. Christ, standing in the water, is baptised by John in the Jordan. Three angels hold his vestment; from above, the Holy Ghost descending in form of a dove. Engraved by J. Pichler; Steinmüller.—Gal. de Vienne, ii. Pl. 66.

By *Murillo*, Duc de Montpensier, Château de Randau, Puy de Dôme, France; canvas, H. 8 ft. 9 in. × 5 ft. 11 in. The Saviour on left, standing with hands crossed; on opposite side of rivulet, St. John standing holding a reed cross in left and pointing with right hand to Christ; above the Saviour an eagle and an inscription; above St. John a winged bull and an inscription. Purchased from nuns of S. Leandro by Don A. Bravo, who sold it to Louis Philippe; Louis Philippe sale (1853), £660. Lithographed by Sevestre.—Curtis, 190; Univers. Illustré, Jan. 14, 1861.

By *Murillo*, Seville Cathedral; canvas,

arched, figures life-size. The Saviour, with only a white drapery about his loins, kneeling on banks of the river, with hands crossed on breast; St. John, partly clothed in raiment of camel's hair, standing on right, holding a reed cross and pouring water from a shell on head of Christ; above, on left, two cherubs with garments of Jesus; above, centre, the Dove; background, landscape and river Jordan. Restored in 1875.—Curtis, 189.

By *Rubens*, M. Schamp, Ghent; canvas. Christ nude, except loins, standing in Jordan, with the Dove descending on his head; St. John, standing on bank, pours water on his head from a shell; to right, three angels in air, holding his raiment; above, three more angels; to left, four men, preparing for baptism, and two women, one of whom holds a child. Painted in Italy in 1604–6 for S. Trinità, Mantua.

By *Tintoretto*, S. Silvestro, Venice; canvas, arched at top, H. about 15 ft. × 10 ft. Christ in the water and St. John on the shore, without disciples or witnesses; the Jordan represented as a mountain brook, receiving a tributary stream in a cascade from the rocks. In the arch above is the Father supported by angels, not by Tintoretto, the upper part of the picture being an addition.—Ruskin, Stones of Venice, iii. 358.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas. Figures thin and meagre in form, and slightly painted; of the nineteen figures in the distance about a dozen are little more than sketches.—Ruskin, Stones of Venice, iii. 336.

By *Tintoretto*, Vienna Museum; canvas, H. 3 ft. × 3 ft. 11 in. Landscape with Baptism of Christ in the Jordan.—Cat. Vienna Mus.

By Paolo *Veronese*, Pitti, Florence; canvas, H. 6 ft. 4 in. × 4 ft. 4 in. John Baptist baptising Christ, who kneels on a rock in the Jordan; three angels near by; above, the Dove, with light emanating from it. Engraved by Rosaspina.—Gal. du Pitti, i. Pl. 14.

By Andrea del *Verrocchio*, Florence Academy; wood, H. 5 ft. 9 in. × 4 ft. 8 in. Christ standing in the stream with clasped hands, while St. John pours water on his head; at left, two angels kneel on the bank, near a palm tree. Painted for the brethren of Vallombrosa at S. Salvi. Verrocchio was aided by his pupil Leonardo da Vinci, who

Baptism of Christ, Andrea del Verrocchio, Florence Academy.

probably painted the charming angel showing his full face. Vasari says that the master, seeing himself outdone by the pupil, resolved never again to take pencil in hand.—Vasari, ed. Mil., iii. 366; C. & C., Italy, ii. 407; Gall. Accad. di Firenze, Pl. 44; Jameson, Hist. Our Lord, i. 296.

Subject treated also by Paris Bordone, Brera, Milan; Pietro Perugino, Perugia Gallery; Pietro Perugino, Vatican, Rome; Joachim de Patinir, Vienna Museum; Alessandro Tiarini, Vienna Museum; Tintoretto, Madrid Museum; Taddeo Gaddi, National Gallery, London; Piero della Francesca, National Gallery, London; Francesco Albani, Hermitage, St. Petersburg; Cornelis Corneliszen, Hermitage, St. Petersburg; Hendrik Goltzius, Hermitage, St. Petersburg; Rogier van der Weyden, Berlin Mu-

seum; Pietro Perugino, Vienna Museum; Juan Fernandez Navarrete, Madrid Museum; Lorenzo di Credi, Uffizi, Florence; Vincenzo Civerchio, Louvre; Vincenzo Carducho, Madrid Museum.

CHRIST, BETRAYAL OF. See *Judas*, Kiss of.

CHRIST, BIRTH OF. See *Nativity*.

CHRIST AND THE BLIND. See *Jericho*, Blind men of.

CHRIST ON CALVARY, Mihail *Munkacsy*, Paris; canvas, H. 19 ft. × 25 ft. The three crosses in foreground, at right, against a sky black with clouds and illuminated with lightnings, the city being just discernible on the horizon; Christ, pale and leaning forward, has just expired; the Virgin, Mary Magdalen, and John are kneeling at the foot of the cross, beside which the Centurion has dropped in terror; all the remainder of the canvas filled with the terror-stricken-crowd—Jewish men and women, the executioners with their implements, rabbis discussing the event, Roman cavalry, and in front Judas—all hastening down the hill. Painted in 1883–84.

CHRIST ON WAY TO CALVARY. See *Calvary*, Procession to.

CHRIST AND THE CENTURION (Matthew, viii. 5), Paolo *Veronese*, Madrid Museum; canvas, H. 6 ft. 3 in. × 9 ft. 6 in. The centurion kneeling between two soldiers on the marble pavement of a spacious edifice, before Christ, who is accompanied by two apostles and others; background, a splendid building of Renaissance architecture. Placed by Philip IV. in the Escorial, whence brought to the Museum. A smaller canvas, same subject, in the Museum, from Collection of Charles II.—Cat. Museo del Prado.

CHRIST AND THE CHILDREN, Lucas *Cranach*, the elder, Baring Collection, London. The mothers and the children are in quaint, old German costumes. Other treatments of the subject, which Cranach painted several times, are in the Stadtkirche, Naumburg, and the Paulinerkirche, Leipsic.

By Johann Friedrich *Overbeck*, Meyer Collection, Hamburg. Christ standing in a landscape, with both hands raised, is blessing the children who are gathered, some kneeling, some standing, around him; at sides, the mothers, and in background, disciples.

Subject treated also by Rembrandt (attributed), National Gallery, London; Jan de Bray, Haarlem Museum; Sebastien Bourdon, Louvre.

CHRIST, CIRCUMCISION OF. See *Circumcision*.

CHRIST AT THE COLUMN. See *Flagellation*.

CHRIST BEARING THE CROSS, Paolo *Morando*, Verona Gallery. Christ, with a rope around his body and led by an executioner, is bearing the cross on his right shoulder, aided by Simon of Cyrene, who is holding up the lower end; background, a rocky landscape.—Jameson, Hist. Our Lord, ii. 114.

By *Raphael*. See *Spasimo* di Sicilia.

By *Titian*, Scuola di S. Rocco, Venice; canvas. Four figures: Christ, bending under the cross, is dragged by an executioner with a cord, while two persons, one at each side, look on. Painted before 1517; worshipped for the miracles it was supposed to perform, and attracted such offerings that the brethren of S. Rocco were enabled to rebuild their house from the fortune it brought them. Vasari ascribes it both to Titian and to Giorgione.—Vasari, ed. Mil., iv. 97; vii. 437; Sansovino, Ven. desc., 288; C. & C., Titian, i. 60.

Subject treated also by Albrecht Dürer, Bergamo Gallery, Dresden Gallery; Pieter Brueghel, the elder, Uffizi, Florence; Polidoro da Caravaggio, Naples Museum; Garofolo, Palazzo Corsini, Rome, Hermitage, St. Petersburg; Pieter Brueghel, the younger, Antwerp Museum; Titian, Madrid Museum; Paolo Veronese, Louvre, Paris; Luis Morales, Louvre; Eustache Le Sueur, Louvre; Lodovico Carracci, Hermitage, St. Petersburg; Andrea da Solario, Palazzo Borg-

hese, Rome; Sebastian del Piombo, Dresden Gallery, Hermitage, St. Petersburg; Titian, Madrid Museum; Gaudenzio Ferrari, Canobbio.

CHRIST ON THE CROSS, Léon *Bonnat*, Palais de Justice, Paris; Canvas. A triumph of naturalistic art. Painted, it is said, from a dead body fastened upon an actual cross in an inner court of the École de médecine. The sufferer, in the midst of the most horrible pain, seems to strain in a last effort; his muscles contract, his veins swell, and the light which brings all into pitiless relief, clearly defines each swollen limb. It is not the Son of God, suffering but resigned; it is a vulgar man, who has lived a common life, and whose body undergoes tortures in which the soul does not share. Salon, 1874.—Claretie (1884), 140.

By Albrecht *Dürer*, Dresden Museum; wood, H. $8\frac{1}{2} \times 6\frac{1}{2}$ in.; dated, 1506. Christ, with eyes upraised and mouth open, about to give up the ghost; the crown of thorns is upon his head, and about the loins is a cloth with flowing ends; background, a landscape with a black sky. "Rivals the creations of L. da Vinci." Formerly in Collection of Rudolph II.; bought from Boehm Collection, Vienna, in 1865. Engraved by Theo. Langer (1868).—Gal. Roy. de Dresde, iii. Pl. 47; C. & C., N. Italy, i. 177; Titian, i. 117; Thausing, i. 356.

Anton van *Dyck*, Antwerp Museum; canvas, H. 9 ft. 10 in. × 7 ft. 8 in. Christ expiring on the cross; on the left St. Dominick, on the right, St. Catherine of Siena; above, two angels, and a third seated at foot of cross. Painted in 1629 and presented by Van Dyck to Ch. of Dominicans, Antwerp, in memory of his father, who died in that city, Dec. 1, 1622; sold on suppression of convents (1785) for 6,000 florins; carried to Paris, and restored in 1815. Engraved by Bolswert.—Head, 17.

By Anton van *Dyck*, Antwerp Museum; wood, H. 3 ft. 6 in. × 2 ft. The Saviour expiring on the cross; in distance, Jerusalem seen faintly. Engraved by Lourie; Burdet (1864); Vermeiren (1875); E. Corr (1875); E. Pfeiffer; L. Lelli. Copy in S. Jacques, Antwerp.—Smith, iii. 8.

By Anton van *Dyck*, Munich Gallery; canvas, H. 3 ft. 4 in. × 2 ft. 1 in. The Saviour on the cross, alone; the heavens marked by the effects of a preternatural eclipse.—Smith, iii. 21.

By Anton van *Dyck*, Vienna Museum; canvas, H. 4 ft. 2 in. × 3 ft. 2 in. The Saviour expiring on the cross. A solemn and impressive work.—Smith, iii. 27.

By *Guido* Reni, Bologna Gallery; canvas, H. 11 ft. 4 in. × 7 ft. 4 in. Christ expiring on the cross, the foot of which Mary Magdalen, kneeling, embraces; at left, the Virgin in a blue mantle stands looking upward; at right, St. John Evangelist; same position. Painted for the church of the Capuchins, near Bologna. One of Guido's best pictures. Engraved by Giovannini. Pinac. di Bologna, Pl. 60; Ch. Blanc, École bolonaise.—Lavice, 13; Felsina Pittrice, ii. 22.

By *Guido* Reni, Modena Gallery; Christ on the cross alone, with drapery agitated by the storm, indicated by the dark sky.—Kugler (Eastlake), ii. 580.

By Pietro *Perugino*, Convent of S. M. Magdalena de' Pazzi, Florence; fresco. Near the cross, the Madonna and the Magdalen; at sides, SS. Bernard, John, and Benedict, under three round arches. One of the master's very finest works and in excellent preservation.—Burckhardt, 570; Rio, ii. 247.

By *Rubens*, Antwerp Museum; canvas, H. 6 ft. 11 in. × 4 ft. 1 in. Christ just expiring; Jerusalem faintly seen through the gloom. Presented by Cornelius de Winter to Ch. of the Recollects, Antwerp. Several repetitions. Engraved by Snyers; Bolswert.—Similar subject in Munich Gallery; engraved by Bolswert.—Smith, ii. 25, 69.

By *Tintoretto*, Turin Gallery; canvas, H. 4 ft. × 5 ft. 10 in. Christ, seen to hips, on the cross, with the Dove and the Father above his head, and many angels around. Engraved by Ferreri.—Gall. di Torino, iii. Pl. 117.

By *Velasquez*, Madrid Museum; canvas, H. 8 ft. × 5 ft. 6 in. The Saviour fastened to the cross, his head falling towards his right shoulder, and the hair falling so as to cover half the face; trilingual inscription above; dark background. Painted in 1638 for Convent of S. Placido; came into possession of Countess of Chinchon, who sent it to Paris for sale in 1826; on her death fell to Duke of S. Fernando, who presented it in 1829 to Ferdinand VII. Old copy in Capuchin church, Madrid; modern one by Pairon in École des Beaux Arts, Paris. Engraved by Murgnia; J. A. S. Carmona; J. Ballester; Allegre y Gorriz, and others.—Madrazo, 593; Quilliet; Curtis, 7; Jameson, Hist. Our Lord, ii. 205.

CHRIST, DEAD, Annibale *Carracci*, Louvre; canvas, H. 8 ft. 10 in. × 5 ft. 11 in. The body of Christ on a winding-sheet, the head on the Virgin's knees; near her is the Magdalen, leaning against sepulchre; at left, St. Francis, kneeling, with hands crossed, looking upon the body, over which two boy angels are weeping. Painted for S. Francesco a Ripa, Rome; one of Annibale's last works. Extremely well composed. Engraved by Godefroi; Aquila.—Villot, Louvre; Musée français, i.; Filhol, iii. Pl. 181; Landon, Musée, xi. Pl. 28.

CHRIST AND DISCIPLES' FEET, *Giotto*, S. M. dell' Arena, Padua; fresco on wall. Christ, on one knee, with a vase of water before him, is about to lave one of Peter's feet, which he holds in his left hand; behind him, St. John and another disciple, standing, the former carrying a water pitcher; the other disciples sitting, Judas, at left, tying his sandal.—Jameson, Hist. Our Lord, ii. 15.

By *Tintoretto*, S. Moise, Venice. Christ washing the feet of Peter, at the top of a circle of steps, on which the other apostles kneel. Much faded and injured.—Ruskin, Stones of Venice, iii. 315; Zanotto, 167.

CHRIST AMONG THE DOCTORS, Michelangelo da *Caravaggio*, Uffizi, Florence. Half-length figures. Engraved by Dennel; T. Verkruys.—Wicar.

By Albrecht *Dürer*, Palazzo Barberini, Rome; dated 1506. Seven figures, life size, half length. Christ, surrounded by six doctors, engaged in discussion. Especially noticeable for the contrast in the faces and the varied play of the hands, which seem almost to speak. Study for head of Christ in Albertina Collection, Vienna; and for hands in Hausmann Collection, Brunswick. This picture was painted in five days. Thausing, i. 349; Ephrussi, 118.

By Holman *Hunt*. See *Saviour* in the Temple.

By *Spagnoletto*, Vienna Museum; canvas, H. 4 ft. 1 in. × 5 ft. 6 in. Half-length figures. Christ, with left hand on the arm of a seat, from which he has just risen, is raising his right hand as if speaking; the doctors, puzzled at his words, are consulting their books.—Jameson, Hist. Our Lord, i. 279; Rosini, vi. 158.

By Paolo *Veronese*, Madrid Museum; canvas, H. 7 ft. 9 in. × 14 ft. Christ disputing with the doctors in a sumptuous temple of Renaissance architecture; in background, the Virgin and Joseph, with many spectators. Collection of Charles II.—Cat. Museo del Prado.

By school of Leonardo da Vinci, National Gallery, London; wood, H. 2 ft. 4 in. × 2 ft.

Christ among the Doctors, School of Leonardo da Vinci, National Gallery, London.

10 in. Christ surrounded by four doctors, half lengths. From collection of Mr. Holwell Carr; previously in Aldobrandini Gal-

lery, Rome, where it was attributed to Leonardo da Vinci. Probably by Bernardino Luini.—Waagen, Treasures, i. 319.

Subject treated also by Giovacchino Assereto, Liverpool Gallery; Bernardino Luini, National Gallery, London, Church at Saronno (fresco); Lodovico Mazzolino, Palazzo

Christ and Evangelists, Fra Bartolommeo, Palazzo Pitti, Florence.

Borghese, Rome, Berlin Museum; Leonard Bramer, Brunswick Gallery; Charles Adolphe Bonnegrace, Toulon Museum; Pinturicchio, S. M. Maggiore (fresco), Spello; Rembrandt, Munich Gallery; Gaudenzio Ferrari, S. M. delle Grazie, Milan; Ernest Zimmerman, (1879).

CHRIST AND THE ELEMENTS, Carlo *Dolci*, Dresden Gallery; canvas, H. 2 ft. 11 in. × 2 ft. 5 in. Christ, half length, blessing the bread and wine. From Casa Rumieri, Venice. Copy in Louvre by Agnese Dolci. Engraved by F. Basan. — Gal. Roy. de Dresde, i. Pl. 41.

CHRIST AT EMMAUS. See *Supper* at Emmaus.

CHRIST, ENTOMBMENT OF. See *Entombment.*

CHRIST, ENTRY INTO JERUSALEM OF, Johann Friedrich *Overbeck*, Marien Kirche, Lubeck; canvas, H. 6 ft. × 8 ft.; signed, dated 1824. Christ, riding an ass, with his right hand raised in benediction, is passing through the gates attended by a numerous concourse of people—men, women, and children—bearing palms and singing; in foreground a man spreads his garment before the ass. Begun in Vienna in 1809, finished in Rome in 1824.—Atkinson, 16.

Subject treated also by Giotto, Arena, Padua; Vassilacchi, Church of Benedictines, Perugia; Giov. Ant. Fassolo, Dresden Gallery; Pasignano, Pal. Capponi, Florence; Sebastian del Piombo; Nicolas Poussin; Charles Lebrun, Louvre; Charles Müller (Salon, 1844); Edouard Dubufe, (Salon, 1845); J. F. Brémond, Church of La Villette, Paris; Hippolyte Flandrin, St. Germain des Prés, Paris.

CHRIST AND EVANGELISTS, Fra *Bartolommeo*, Palazzo Pitti, Florence; wood, tranferred to canvas, H. 9 ft. 2 in. × 6 ft. 6 in.; signed, dated 1516. The Saviour, partly draped, standing on a pedestal in front of a niche, holds the sceptre in his left hand

while his right is raised in benediction; on sides, SS. Mark and John, SS. Matthew and Luke. Below, two little angels seated on step holding symbol of the earth. The Prophets Jacob and Isaiah, now in the Tribune of the Uffizi, were painted on the wings of this altarpiece. Painted for Salvadore Billi, who placed it in SS. Annunziata de' Servi; bought by Carlo de' Medici in 1618 for his private chapel, a copy by Jacopo da Empoli being placed in the church in its stead; on the death of the Cardinal (1663) removed to Palazzo Pitti; carried to Paris in 1799; returned in 1814. Engraved by G. B. Gatti.—Vasari, ed. Mil., iv. 190; C. & C., Italy, iii. 466; Marchese, ii. 123, 145; Landon, Musée, 2d Col., i. Pl. 1; Gal. du Pal. Pitti, i. Pl. 31; Ch. Blanc, École florentine.

CHRIST, FLAGELLATION OF. See *Flagellation.*

CHRIST AFTER FLAGELLATION, *Velasquez,* Sir John Savile Lumley, H. B. M. Minister at Brussels; three figures, full length, life size. Christ seated on ground with wrists attached by a long cord to a column on left; a ray of light proceeds from his head to the heart of a child who, attended by an angel kneels behind him; instruments of the Passion on the ground. Purchased in Madrid, carried to England about 1860.—Curtis, 7.

CHRIST IN THE GARDEN, Marco *Basaiti,* Venice Academy; wood, H. 7 ft. 3 in. × 2 ft.; signed, dated 1510. Christ, kneeling on a hillock, at the foot of which the apostles are sleeping, receives the chalice from an angel; foreground, a portico, at the sides of which stand SS. Louis, Francis, Mark, and Dominic. Painted for S. Giobbe, Venice. A very noble picture.—C. & C., N. Italy, i. 263.

By *Correggio,* Apsley House, England; wood, H. 1 ft. 2 in. × 1 ft. 4 in. Jesus kneeling in the foreground, with an angel hovering over him; the sleeping disciples and Judas with soldiers in background. Painted probably about 1525; formerly in Royal Palace, Madrid; taken from carriage of Joseph Bonaparte at battle of Vittoria; restored by Duke of Wellington to Ferdinand VII., who sent it back to him as a present. Copies in National Gallery, London; Uffizi, Florence; Madrid Museum; and in Hermitage, St. Petersburg. Engraved by Volpato, Curtius and others. Waagen considers this the most beautiful known representation of the subject.—Meyer, Correggio, 333, 486; Künst. Lex., i. 436; Waagen, Treasures, ii. 275; Landon, Œuvres, viii. Pl. 12; Kugler (Eastlake), ii. 505.

By Carlo *Dolci,* Palazzo Pitti, Florence; wood, H. 2 ft. 3 in. × 1 ft. 8 in. Christ kneeling, with arms folded and head inclined; above, an angel, with cross and chalice. Painted for Francesco Quaratesi, Florence, from whose heirs passed to Pitti; carried to Paris in 1799; returned in 1815. Engraved by I. Bonajuti, J. Felsing. — Gal. du Pal. Pitti, i. Pl. 33; Landon, Musée, x. Pl. 11.

By *Garofalo,* Ferrara Gallery; wood, H. 5 ft. 11 in. × 4 ft. 2 in. Christ praying on a hillock in the garden of Gethsemane, with the three apostles sleeping at the foot; in background, Judas coming with soldiers. Painted for the church of the suppressed convent of S. Silvestro, Ferrara.—Vasari, ed. Mil., vi. 465; Cat. Ferrara Gal.

By *Guido* Reni, Louvre; copper, H. 1 ft. 10 in. × 1 ft. 5 in. Christ kneeling in prayer on a rock, while an angel, holding a cross and borne on a cloud, presents him the chalice; above, other angels with instruments of the Passion; in background, to right, the apostles asleep; in distance, Judas guiding the soldiers. Belonged to Cardinal Mazarin; after his death given by Duc de Mazarin to the Duchesse de Chevreuse, from whom bought by Louis XIV. in 1668. Engraved by Falck.—Landon, Musée, xii. Pl. 22.

By Andrea *Mantegna,* Baring Collection, London; signed. Christ kneeling before five angels bringing him the symbols of the Passion; apostles asleep in foreground; in middleground, Judas and Roman soldiers following him; background, a rocky land-

scape with a city. Painted about 1549. Formerly in Fesch and Coningham galleries. —C. & C., N. Italy, i. 382 ; Waagen, Treasures, ii. 178.

By Johann Friedrich *Overbeck*, Hamburg Hospital ; canvas, H. 11 ft. × 7 ft. The Saviour kneeling, his head bowed in anguish, his hands raised in ecstasy; below, the three disciples lying asleep ; above, in a glory amid clouds, an angel bearing the cross.—Atkinson, 63.

By Pietro *Perugino*, Florence Academy ; wood, H. 4 ft. × 4 ft. 3 in. Christ kneeling in prayer while an angel brings the cup ; the three apostles asleep in foreground, and Judas bringing the soldiers in background. Painted in 1495 for the convent of the Gesuiti, Florence, as a companion to the *Pietà* of Florence Academy. Engraved by Chiossone.—Vasari, ed. Mil., iii. 573 ; C. & C., Italy, iii. 199 ; Gall. dell' Accad. di Firenze, Pl. 52.

By *Raphael*, Stanstead House, Sussex, Eng.; wood, H. 2 ft. × 2 ft. 3 in. Christ kneels upon a hillock, against which lean the three sleeping disciples ; above, at left, an angel descending with the cup ; in distance, at right, Judas with six soldiers ; background, a landscape with hills and a town. Painted for Duke Guidobaldo of Urbino about 1504. Formerly in Palazzo Gabrielli, Rome, whence stolen in 1820, and sold for 40 scudi ; but recovered and sold to the Woodburns for 4000 scudi ; bought from Coningham Collection by Mr. Maitland of Stanstead House for £787. Engraved by L. Grüner for German edition of Passavant, Pl. x.—Vasari, ed. Mil., iv. 323 ; Passavant, ii. 20 ; Waagen, Treasures, iii. 4.

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. The most hastily painted of all the S. Rocco pictures. Christ represented sleeping, the angel with the cup appearing to him as a dream ; James and John also asleep, and Peter wakening and turning his head toward Judas approaching with the troop.—Ruskin, Stones of Venice, iii. 337.

By *Titian*, Escorial, Spain ; canvas, figures half life-size. Christ, kneeling, looks to the left, where an angel is descending, while Peter and the sons of Zebedee sleep on the grass. Painted in 1562 for Philip II. of Spain ; placed in the Sala Prioral of the Escorial, where it became nearly ruined from neglect. Imitation of similar picture by Correggio, now at Apsley House, England.—C. & C., Titian, ii. 320.

Subject treated also by Giotto, Uffizi, Florence ; Gentile da Fabriano, Cluny Museum ; Garofalo, National Gallery, London ; Brusasorci, Louvre ; Schidone, Lyons Museum ; Daniele Crespi, Berlin Museum ; Annibale Carracci, Madrid Museum ; Anton van Dyck, ib.; Chimenti da Empoli, ib.; Juan de Juanes, ib.; Fr. Trevisani, Dresden Gallery ; Lanfranco, Munich Gallery ; Leandro Bassano, Venice Academy ; Jacopo Bassano, ib.; Murillo, Louvre ; Memling, Lübeck Cathedral ; Wohlgemuth, Munich Gallery ; Lucas Cranach, Berlin Museum, Vienna Museum; Adrian van der Werf, Munich Gallery ; Hans Burgkmair, Augsburg Gallery; Éugène Delacroix (Salon, 1827); Ary Scheffer (Salon, 1839); Théodore Chassêriau (Salon, 1844); M. de Rudder (Salon, 1863).

CHRIST IN GLORY, AND SAINTS, Domenico *Ghirlandajo*, Palazzo Pubblico, Volterra. Christ, in a glory of angels, gives a blessing from the heavens ; below, SS. Romualdo and Benedict stand looking upward, and SS. Attinia and Greciniana kneel in ecstasy ; in right corner, a Camaldolensian monk at prayer. Painted about 1486 by order of Lorenzo de' Medici for the Badia or Abbey of S. Giusto, Volterra. Injured by restoring in oil. Engraved (1583) by Diana Ghisi.—Vasari, ed. Mil., iii. 273 ; C. & C., Italy, ii. 487.

CHRIST THE GOOD SHEPHERD, *Murillo*, Baron Rothschild, Gunnersbury, near London ; canvas, H. 5 ft. 5 in. × 3 ft. 6 in. The Saviour, about six years old, wearing a sheepskin garment, standing, with a crook in his hand, looking up ; on his right, a sheep lying down ; on his left, two sheep standing, his hand on the head of

one ; background, landscape. Painted about 1665–70 ; sold, with its companion St. *John* and the Lamb (National Gallery, London), at Comte de la Guiche sale (1771), 12,999 livres ; Marquis de Presle sale (1779) ; Robit sale (1801), to Sir Simon Clarke, £4,200 ; Sir Simon Clarke sale (1840), the St. John was bought for £2,100 by Lord Ashburton, who gave it to the National Gallery, the Good Shepherd for £3,045 by Baron Rothschild. Engraved by Cooper, Mlle. Duclos, J. Heath, J. C. Armytage, C. Virten, R. Graves, and others. Repetition : Earl of Wemyss, Gosford Hall, East Lothian, Perthshire. Copy by Grimoux, Duchess of Bridgewater (?).—Curtis, 185.

By *Murillo*, Comte Henri de Greffuhle, Paris ; canvas, H. 1 ft. 11 in. × 1 ft. 4 in. The Saviour, a crook in his left hand, walking front, resting his hand on the head of one of two sheep on his right ; on his left, another sheep running ; background, landscape. Presented by Queen Isabella to M. Guizot for bringing about the marriage of her sister to the Duc de Montpensier ; sold in 1874 for 120,000 fr.—Curtis, 186.

By *Murillo*, Madrid Museum ; canvas, H. 4 ft. × 3 ft. 3 in. The Saviour, about seven years old, wearing a red tunic and a sheepskin garment, with crook in hand, seated, his left hand on the back of a lamb ; behind him, a rock, a broken cornice, and a fluted column. From Isabel Farnese Collection. Repetition : Don Manuel Lopez Cepero, Seville. Etched by Waltner ; lithographed by J. Abrial, A. Lemoine, Lafosse. —Curtis, 186 ; Gaz. des B. Arts, Feb., 1875. Madrazo, 473.

CHRIST IN HOUSE OF JAIRUS, Paolo *Veronese*, Vienna Museum ; canvas, H. 3 ft. 2 in. × 4 ft. 3 in. Christ, on the steps of the house of Jairus, has his robe touched by a woman, who, when he turns toward her, falls on her knees ; she is supported by two women ; behind them are several sick and lame persons, and behind Christ are several disciples.—Gal. de Vienne, i. Pl. 44.

CHRIST IN HOUSE OF HIS PARENTS, John Everett *Millais*, Frederick Arthur Beer, London ; canvas. Sometimes called the Carpenter's Shop ; represents Joseph in his shop working with another half-clad carpenter ; in foreground, Jesus shows to his mother, who kneels to kiss him, a wound in his hand, made by a nail which Elizabeth, who stands in background, reaches forward to pull out with a pair of pincers ; at right, the infant John, with water in a bowl ; in background, left, sheep look in at open door. Painted in 1849 ; exhibited at Royal Academy, 1850, under following title : "And one shall say unto him, What are these wounds in thine hands ? Then he shall answer, Those with which I was wounded in the house of my friends." (Zech. xiii. 6.) Engraved by Thos. Brown, in Art Journal.—Art Journal (1850), 175 ; (1883), 92.

Christ in House of Jairus, Paolo Veronese, Vienna Museum.

CHRIST, INFANT, *Murillo*, Matthias H. Arnot, Elmira, N. Y.; canvas, H. 2 ft. 1 in. × 1 ft. 8 in. Infant Christ, sleeping, holding a crook, with a skull and a scroll; in background, angels guarding sheep. Duke of Hamilton sale (1882), £2,415. Incorrectly called St. John Baptist by Waagen. —Waagen, Treasures, iii. 301; Curtis, 248.

CHRIST GIVING KEYS TO PETER, *Guido* Reni, Louvre; canvas, H. 11 ft. 3 in. ×10 ft. 2 in. At left, surrounded by Apostles, Christ gives keys of Church to the kneeling Peter. In Guido's second manner. From Musée Napoléon. — Landon, Vies, xxii. Pl. 10.

CHRIST AND THE MAGDALEN. See *Noli me tangere.*

CHRIST AND THE MAGDALEN, *Rembrandt*, Buckingham Palace; wood, H. 2 ft. ×1 ft. 8 in.; signed, dated 1638. Christ, as a gardener, in a white robe and straw hat, with a spade in his hand, is worshipped by Mary Magdalen, at dawn of morning; in background, the entrance to the sepulchre, in which two angels are seen; in distance, two disciples approaching. Purchased (1736) by Elector of Hesse Cassel of Mad. de Reuver; taken in 1806 to Malmaison; at M. sale (1816) taken to England, where bought by George IV.—Waagen, Art Treasures, ii. 5; Smith, vii. 44.

Subject treated also by Lorenzo di Credi, Uffizi, Florence; Agnolo Bronzino, Louvre; Fr. Albani, ib.; Simone Cantarini, Munich Gallery; Onorio Marinari, S. M. Maggiore, Florence; Lavinia Fontana, Uffizi, ib.; Ciro Ferri, Vienna Museum; Fr. Bassano, Dresden Gallery; Aug. Braun, ib.; Jan van Mabuse, Brussels Museum; Mariotto Albertinelli, Louvre; Eustace Lesueur, ib.

CHRIST AND THE MARYS, Andrea *Mantegna*, Brera, Milan; wood, tempera, H. 2 ft. 2 in. ×2 ft. 8 in. The dead Christ bewailed by the Marys. Painted before 1474. Long in Palazzo Gonzaga, Mantua, whence carried off in 1630 by Bishop of Mantua; in Cardinal Mazarin's palace in Rome in 1696; bought, beginning of this century, by Giuseppe Bossi and taken to Milan. It is in Mantegna's grandest style.—C. & C., N. Italy, i. 394.

CHRIST AND THE MONEY CHANGERS, Jakob *Jordaens*, Louvre, Paris; canvas, H. 9 ft. 6 in. ×14 ft. 4 in. At right, Christ armed with a scourge; in centre, a confused group, among which are an ass, a dog barking, a sheep, a young man with his bench overturned, and a woman suckling her child; at left, a negro holding an ass and an old woman putting birds into a cage; in background, publicans and other figures. —Villot, Cat. Louvre.

Subject treated also by Francesco Bassano, Dresden Museum; Jacopo Bassano, National Gallery, London, Madrid Museum; Peter Bassin, St. Petersburg Academy.

CHRIST HEALING THE PARALYTIC, or Christ at Pool of Bethesda, Anton van

Christ Healing the Paralytic, Murillo, Orwell Park.

Dyck, Buckingham Palace; canvas, H. 3 ft. 10 in. ×4 ft. 9 in. Five figures, life-size, seen to knees. The paralytic, restored, is bending in adoration before Christ, in centre of the group; on his left, John; on his right, two other disciples. Long attributed to Rubens, and sold as his work for 3,700 florins at Brussels in 1758; Verhulst sale (1779), under Van Dyck's name, 4,777 fl.: Panvels sale (1803), 11,666 fl.; Van Alpen sale (1810), 19,200 fl.; La Fontaine sale

(1811), £3,300. Copy in Munich Gallery. Engraved by P. de Jode ; C. de Méchel.—Smith, iii. 21, 70 ; Guiffrey; Gal. de Düsseldorf.

By *Murillo*, Geo. Tomline, Orwell Park, Suffolk ; canvas, H. 7 ft. 8 in. × 8 ft. 5 in. Christ, standing in centre, with three disciples on his right, puts forth his hand to raise the paralytic, who, stretched on the ground, with a crutch, a jar, and a dish beside him, implores his aid ; on right, a dog approaches the pool ; in middle distance, many figures grouped in porch of a temple ; above, the angel ascending. Companion to Prodigal Son's Return, Stafford House. Painted in 1670–74 for Hospital of La Caridad ; carried off by Marshal Soult ; sold to Mr. Tomline (1846), 160,000fr. Engraved by T. Vernon. Considered by Waagen to be the "finest Murillo in England."—Curtis, 192 ; C. Bermudez, Carta, 74 ; Stirling, ii. 852 ; Waagen, iii. 440.

CHRIST SHOWN TO THE PEOPLE. See *Ecce* Homo.

CHRIST AND THE PHARISEES. See *Tribute* Money.

CHRIST BEFORE PILATE, Gerard *Honthorst*, Stafford House, London. Christ with hands bound, standing at right in an interior, is interrogated by Pilate, who is seated behind a table, on which are books, an inkstand, and a candle, the light of which illumines the faces of both ; in background, right, several soldiers ; left, two attendants. Painted at Rome for Prince Giustiniani.—Ch. Blanc, École hollandaise.

By Mihail *Munkacsy*, Paris. Christ standing before Pilate, who is seated at right upon a dais, in a vaulted chamber, into which the rabble are pressing with threatening cries and gestures ; a Roman soldier is keeping them back from the Saviour with his spear ; near Pilate, who appears much perplexed, are several Rabbis. Engraved by A. Mongin. Etched (1883) by C. Waltner.—Acad., May 6, 1882, 328 ; Gaz. des B. Arts (1881), xxiv. 139.

By *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. A very interesting picture, best seen on a dark day, when the white figure of Christ looks almost like a spirit ; the Pilate is very mean, perhaps intentionally, and the passionate action of the scribe in lifting his hand to dip the pen into the ink-horn is affected and overstrained.—Ruskin, Stones of Venice, iii. 352.

Subject treated also by Michael Wohlgemuth, Liverpool Gallery ; Benedetto Cagliari, Venice Academy ; Luigi Benfatto, S. Luca, Venice.

CHRIST AT POOL OF BETHESDA.—See *Christ* Healing the Paralytic.

CHRIST, RESURRECTION OF. See *Resurrection*.

CHRIST AND ST. JOHN, *Murillo*, Madrid Museum ; canvas, H. 3 ft. 5 in. × 4 ft. The Infant Jesus, standing on left, gives water in a shell to St. John, who kneels, holding a cross in his left hand ; on left, a lamb lying ; above, three cherubs ; background, landscape. From Isabel Farnese Collection. Engraved by Ledoux ; lithographed by V. Camaron, Lafosse, Mlle. Asselinau. Sometimes called Los Miños de la Concha (Children of the Shell).—Dohme ; Curtis, 188 ; Madrazo, 473.

CHRIST WITH SAINTS, *Tintoretto*, S. M. Zobenigo, Venice ; canvas, H. about 10 ft. × 8 ft. Christ descending from clouds between SS. Justina and Augustine, who are kneeling on the sea-shore. Displays little power except in general harmony of colours.—Ruskin, Stones of Venice, iii. 362 ; Zanotto, 174.

CHRIST AND SAMARITAN WOMAN, *Guido* Reni, Louvre ; canvas, H. 1 ft. 11 in. × 2 ft. 8 in. The woman of Samaria, standing at right, with a vase or pitcher in her hand, listens to Christ, who sits leaning on the curbstone of the well ; in distance, city of Samaria. Collection of Louis XIV. Engraved by L. Fabri.—Musée Royal, i. ; Filhol, i. Pl. 3 ; Landon, Musée, iii. Pl. 16 ; Ch. Blanc, École bolonaise.

Subject treated also by Annibale Carracci, Brera, Milan ; Guido Reni, Louvre ; Lorenzo

Lippi, Vienna Museum ; Biliverti, ib.; Paolo Veronese, ib.; Annibale Carracci, ib.; Philippe de Champagne, Caen Museum ; also by Bonifazio, Noel Coypel, Gaspard de Crayer, Garofalo, G. Gimignani, Ulrich Mayer, Nicolas Poussin, Bernardo Strozzi, Federigo Zucchero, Alphonse Perin (Salon, 1827), Charles Chasselat (Salon, 1838), Jules Jollivet (Salon, 1839), J. Bellel (Salon, 1841), Auguste Leloir (Salon, 1844), C. de Balthasar (Exposition Universelle, 1855), W. Cooper (Exposition Universelle, 1855), Théodore Maillot (Salon, 1863).

he healed them." (Matt. xxi. 14.) Christ standing, with his disciples and many Jews behind him ; in foreground, the sick being brought in to be cured. Painted for the Friends' Hospital in Philadelphia, but sold for 3,000 guineas to the Directors of the British Institute, who presented it (1826) to the National Gallery. West sent a copy to Philadelphia. Engraved by C. Heath ; in small by T. Phillibrown for Jones's National Gallery.—Cat. Nat. Gal.

CHRIST IN THE TEMPLE. See *Christ* among the Doctors.

Christ Healing the Sick, Benjamin West, National Gallery, London.

CHRIST, SEPARATION OF, Paolo *Veronese*, Pitti, Florence ; canvas, H. 3 ft. × 2 ft. 2 in. Christ taking leave of his mother before the Passion, in the presence of the Magdalene and Martha. The wife of Zebedee stands at top of the steps leading into the palace, in front of which the Virgin sits. Engraved by Lasinio.—Gal. du Pal. Pitti, ii. Pl. 26.

CHRIST HEALING THE SICK, Benjamin *West*, National Gallery, London ; canvas, H. 9 ft. × 14 ft. "And the blind and the lame came to him in the temple, and

CHRIST CLEARING THE TEMPLE. See *Christ* and the Money Changers.

CHRIST, TEMPTATION OF, *Tintoretto*, Scuola di S. Rocco, Venice ; canvas. Christ and Satan on the mountain. The picture owes great part of its effect to the lustre of the jewels in the armlet of the latter, and to the beautiful colours of his wings.—Ruskin, Stones of Venice, iii. 341.

Subject treated also by Sandro Botticelli, Sistine Chapel; Perugino, Sala del Incendio, Vatican ; J. König, Pommersfelden Gal-

lery; Jan Brueghel; Gerard de Lairesse; M. T. Schmidt (1760); Martin de Vos; Ary Scheffer; Edouard Bertin (Salon, 1841); Felix de Boischevalier (Salon, 1844); C. T. Lecomte (Salon, 1861).

CHRIST CROWNED WITH THORNS, Michelangelo da *Caravaggio*, Hermitage, St. Petersburg. Two figures half-length. Christ seated, crowned with thorns, and holding a reed in his bound hands; behind him an executioner, who opens his mouth as if crying out. Lithographed by H. Robillard.—Gal. Imp. de l'Hermitage, 1845.

By Lodovico *Carracci*, Bologna Gallery; canvas, H. 8 ft. 7 in. × 4 ft. 2 in. Christ seated in a dungeon, his hands bound before him, with three executioners pressing the crown of thorns upon his head; in background, two soldiers and a priest. Painted for Church of the Certosa, Bologna. Engraved by I. Trabalesi; G. Tomba.—Pinac. di Bologna, Pl. 66.

Christ Crowned with Thorns, Anton van Dyck, Berlin Museum.

By Anton van *Dyck*, Berlin Museum; canvas, H. 8 ft. 6 in. × 6 ft. 7 in. The Saviour, with hands bound, seated in a prison, surrounded by seven men, one of whom is presenting him a reed, while another fixes a crown of thorns upon his head. Carried to Paris, and restored in 1815. Engraved by Bolswert; J. Falck; Cl. Drevet; Campion; lithographed by Regnier (1840). Copy in Madrid Museum.—Smith, iii. 36; Guiffrey.

By *Guercino*, Munich Gallery; canvas, H. 3 ft. 7 in. × 4 ft. 9 in. Figures half-length; Christ, with hands bound, holding the reed; at right, a soldier in armour, pressing the crown upon his head; at left, a priest. Lithographed by F. Piloty.—Pinac. München.

By Andrea *Solario*, Lütschena, near Leipsic; canvas on panel, H. 2 ft. 4½ in. × 1 ft. 8 in.; signed. Christ, with fettered hands, a rope around the neck, and the crown of thorns. Bought from the Friesische Sammlung, Vienna.—C. & C., N. Italy, ii. 57.

By *Titian*, Louvre; wood, H. 10 ft. × 5 ft. 11 in.; signed. Christ struggling on steps of the prison, over gateway of which is a bust of Tiberius; his arms, bound at the wrists, held by kneeling soldier, while two men with long reeds press the crown of thorns on his head. Painted about 1553; probably taken in 1559 by Orazio Vecelli to Milan, where it adorned S. M. delle Grazie until removed to France beginning of this century. Duplicate in Venice Academy. Engraved by L. Scaramuccia; V. Lefebre; Rebault.—C. & C., Titian, ii. 264; Filhol, vii. Pl. 457; Landon, Musée, iv. Pl. 71; Musée français, i.

By *Titian*, Munich Gallery; canvas, H. 8 ft. 7½ in. × 5 ft. 7 in. Differs in some respects from the picture in the Louvre, the scene being laid in the gloom of a passage, lighted by a hanging lamp. Supposed to be the picture given about 1571 by Titian to Tintoretto, who preserved it in his studio, and sold by Domenico Tintoretto to a foreigner. Adaptation of it by Rubens, in Berlin Museum, and one by Van Dyck in Madrid Museum.—Ridolfi, Maraviglie, i. 270; C. & C., Titian, ii. 399.

Subject treated also by Michelangelo da Caravaggio, Munich Gallery; Marten van Heemskirck, Nuremberg Gallery.

CHRIST AT THE TOMB, Henri *Lévy*, Paris. The body of Christ lies upon a flat stone covered with a black pall, the right

Christ Crowned with Thorns, Titian, Louvre.

arm hanging down, the hand touching a copper dish in which are the nails and a cloth stained with blood, and beside which is the crown of thorns; at the head sits an angel, partly covered with violet drapery, who holds a trumpet in his right and raises with his left hand the pall; at the foot, a second angel, in a purple tunic, is bent in grief over the Saviour's feet. Salon, 1873. Etched by Charles Waltner.—Gazette des B. Arts (1873), viii. 42; Larousse, xvi. (Sup.), 535.

CHRIST, TRANSFIGURATION OF. See *Transfiguration.*

CHRIST OF THE TRIBUTE MONEY. See *Tribute* Money.

CHRIST APPEARING TO VIRGIN, *Guido* Reni, Dresden Gallery; canvas, H. 11 ft. 6 in. × 8 ft. 1 in. Christ, standing, attended by an angel, bearing the banner of Redemption, and followed by two disciples with clasped hands, appears to the Virgin, who kneels at left; behind her, in background, is St. Charles Borromeo, an angel, Adam, and Eve; above, angels with palms. From Modena Gallery. Engraved by N. Tardieu.—Gal. Roy. de Dresde, i. Pl. 22.

By *Titian*, S. Maria, Medole; canvas, H. 9 ft. × 6 ft. 6 in. Meeting of Mary and Christ after the Ascension; the Virgin, kneeling on the clouds, raises her hands in surprise as Christ, in grave-clothes, shows her the stigmata; behind him are Adam, Eve, and two patriarchs. Painted in 1554, and presented by Titian to the church when his nephew became canon; damaged by its concealment in a tomb during French Revolution; unsuccessfully restored in 1862.—C. & C., Titian, ii. 240.

CHRISTENSEN, GODFRED, born in Copenhagen, July 23, 1845. Landscape painter; pupil of Copenhagen Academy under Kiaerschou, where he won prizes in 1865 and 1871, went in 1873 to Paris, where he was much influenced by the colouris. Member of Copenhagen Academy in 1881. Works: Beech Tree (1865); Zealand Landscape (1870); Fenn in North Zealand (1871); Highway with Willows (1873); Himmelbjerget (1880), Copenhagen Gallery.—Sigurd Müller, 61; Weilbach, 111.

CHRISTIAN MARTYR. See *Martyr.*

CHRISTIAN PARNASSUS. See *Triumph* of Religion in Arts.

CHRISTINA, ST., GLORIFICATION OF, Vincenzo *Catena*, S. M. Mater Domini, Venice; wood, arched at top. Christ, on high, gives a blessing to the Saint kneeling on a cloud at his feet; below, in a landscape,

St. Christina looking up to heaven, surrounded by angels bearing the instruments of her martyrdom. A very lovely example of the Venetian religious school, but marked by want of originality. Painted in 1520 for the church where it still hangs.—Ruskin, Stones of Venice, iii. 312; C. & C., N. Italy, i. 251; Burckhardt, 601.

CHRISTOPHSEN, PETER. See *Cristus, Petrus.*

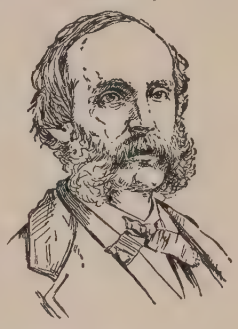
CHRISTUS CONSOLATOR, Ary *Scheffer*, Fodor Collection, Amsterdam; canvas, H. 6 ft. × 8 ft. Illustration of Luke iv. 18. Christ seated upon clouds, with his arms extended, offers consolation to the poor, the blind, the broken-hearted, and those in captivity. Salon, 1837; purchased by Duc d'Orleans; his sale (1853), 52,500 fr. to M. Fodor. Engraved by Henriquel Dupont.—Ch. Blanc, École française; Gaz. des B. Arts (1874), x. 565; Larousse, iv. 214.

CHRISTUS REMUNERATOR, Ary *Scheffer*. Christ, standing, turned a little toward the right, his feet bare, extends his arms toward the good and the repentant sinners. Painted in 1847. Engraved by A. Blanchard.—Larousse, iv. 214.

CHRYSEIS, RETURN OF, *Claude* Lorrain, Louvre, Paris; canvas, H. 3 ft. 11 in. × 5 ft. Chryseis, or more properly Astynome, daughter of Chryses, priest of Apollo, had been taken prisoner by Achilles and adjudged to Agamemnon, who was obliged by the anger of Apollo to restore her to her father. (Homer, Il., i. 10, 378). The ship in which Ulysses has brought her lies in the port; in foreground, sailors land goods, and at left, animals for sacrifice; in second plane, left, an Ionic temple, on the peristyle of which Chryses, surrounded by attendants, is receiving his daughter. Liber Veritatis, No. 80. Painted for Prince de Liancourt, from whom acquired by Louis XIV. Engraved by D. Barrière (1654). — Pattison, Claude Lorrain, 59, 241; Villot, Cat. Louvre.

CHRYSOSTOM, ST. JOHN, MAJESTY OF, Sebastian del *Piombo*, S. Giovanni Crisostomo, Venice; canvas, figures life-size. The Saint, attended by one of the fathers, is seated in front of a palace, correcting a book of homilies on his knee; on one side SS. Mary Magdalen, Catherine and Agnes; on the other, SS. John Baptist and Liberale; background, rich landscape. Painted in Venice in 1513; ascribed to Gio. Bellini by Burckhardt.—C. & C., N. Italy, ii. 312; Rosini, v. 224; Vasari, ed. Mil., v. 566; Burckhardt, 597; Kugler (Eastlake), ii. 512.

CHURCH, FREDERIC EDWIN, born at Hartford, Conn., May 4, 1826. Landscape painter; pupil of Thomas Cole at Catskill, N. Y., where his first pictures were painted. Elected N.A. in 1849. Made sketching tours in South America in 1853 and 1857; later, on coast of Labrador and in Jamaica, and in 1868 visited Europe and the Holy Land. Medal, 2d class, Paris, 1867. Studios in New York and in Hudson. Visited Mexico in 1883. Works: Andes of Ecuador (1855), William H. Osborn, New York; The Great Fall—Niagara (1857), Corcoran Gallery, Washington; Heart of the Andes (1859), David Dows, New York; Icebergs (1861), Sir Edward Watkins, London; Cotopaxi (1862), Lenox Library, New York; Chimborazo (1864), William H. Osborn, ib.; St. Thomas in the Vale—Jamaica (1866), Mrs. Samuel Colt, Hartford, Conn.; Niagara (1866), Mrs. A. T. Stewart, New York; Damascus (1869), William Walter Phelps, ib.; Rainy Season in the Tropics (1870), Mrs. M. O. Roberts, ib.; Jerusalem (1870), T. M. Allyn, Hartford; The Parthenon (1871), M. K. Jesup, New York; El Khasna Petra (1872), Mrs. F. E. Church, ib.; Tropical moonlight (1874), William H. Osborn, ib.; Ægean Sea (1875), William H. Osborn, ib.; Valley of Santa Ysabel (1875), John Buckingham, Chicago;



El Ayn (The Fountain, 1876); Syria by the Sea (1876), James F. Joy, Detroit; Morning in the Tropics (1877), William E. Dodge, Jr., New York; The Monastery (1878), Hurlbut Collection, Cleveland, O.; Valley of Santa Marta (1879), Charles Parsons, St. Louis.

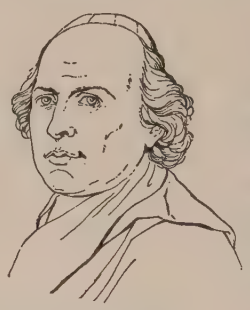
CHURCH, F. S., born at Grand Rapids, Mich., in 1842. Animal painter; pupil of the National Academy and of the Chicago Academy. Paints in oil and water-colour, and draws in black and white. Elected an A.N.A. in 1885. Member of Society of American Artists. Studio in New York. Works in oil: Mad as March Hares; Weirdness; Solo; Sea Princess; Back from the Beach (1879); Muskrat's Nest (1880); Foggy Day (1881); Willing Captive (1883). Water-Colours: Hard Times; Chilly Day (T. B. Clarke, New York); Foraging Party; Elfin Tandem; Phantom; Ostrich Dance; Awkward Squad; Pandora, King's Flamingoes (1884); Peacocks in the Snow (1885).

CIBOT, (FRANÇOIS) BARTHÉLEMY (MICHEL ÉDOUARD), born in Paris, Feb. 11, 1799, died there, Jan. 10, 1877. French school; genre painter, pupil of Guérin, of Picot, and of École des Beaux Arts. Painted also historical subjects, landscapes, and portraits, and executed frescos in the Church of St. Leu. Medals: 2d class, 1836; 1st class, 1843, 1857, and 1863; L. of Honour, 1863. Works: Judith, Cambray Museum; Wounded Mother nursing Child, The Sybarites (1827); Christ tempted by Satan, Incident in Life of Fredegonda, Louis XV. and Mlle. de Humières, Amours of the Angels, Chain Gang (1836); Indiscreet Visit, Diana painted by Jean Goujon before Henri II., Little Conscripts, Galileo at Notre Dame, Raphael and Perugino, Young Married Woman, Regina Cœli (1846); Nativity, Charity, Valley of Fontenay-aux-Roses, Chestnut-Trees of Aulnay, A Thicket (1855); Origin of the Sacred Heart, St. Luke, Paris; Funeral of Godfrey de Bouillon, Victory of Raymond Dupuy, Defence of Beauvais, Versailles Museum; Park at Orsay, Spring-Time, Summer, Environs of Sceaux (1857); The Angel can Sleep, The Angel Watches, Environs of Sceaux, First Days of May (1859); Landscape at Aulnay, Chartreux Convent at Sceaux (1861); Valley of the Brèvre, Cliffs at Tréport, The Sarthe (1863); Whirlpool near Seineport (1864), Luxembourg Museum; Soisy-on-the-Ecole (1865), Valley of Sceaux, View near Beaulieu (1866); View at Rochefort (1867); Gravel-Pit, Environs of Paris (1868); Woods of Meudon, Chestnut-trees (1869); Vision of Ezekiel, Environs of Sèvres (1874).—Larousse; L'Art (1877), viii. 24.

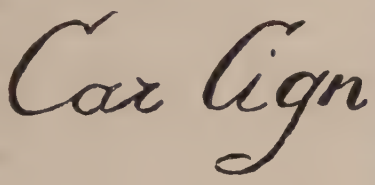
CIENNI DA FIRENZE. See *Cennini*.

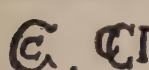
CIGALE, LA (The Grasshopper), Jules Joseph *Lefebvre*, D. Catlin, St. Louis; canvas, H. 8 ft. × 3 ft. Illustration of La Fontaine's fable. Female figure, full length, nude, standing, biting her fingers and pouting as the first breeze of autumn whistles. —Art Treasures of America, iii. 55.

CIGNANI, CARLO, Count, born in Bologna, May 15, 1628, died at Forli, Sept. 6, 1719. Bolognese school; of an ancient Bolognese family; most noted pupil of Albani; afterward studied works of Correggio and of Annibale Carracci. About 1658 he painted for Cardinal Farnese, in the Palazzo Publico, Bologna, the two frescos representing the Entry of Paul III. into Bologna, and Francis I. of France healing Lepers. His most important work was the painting of the cupola of the Cathedral at Forli, which occupied him nearly twenty years, the subject being the Assumption of the Virgin. Works: Infant Christ and St. John, Mater Dolorosa, Palazzo Corsini, Rome; Charity, Hermitage, St. Petersburg; do., Turin Gallery; Bacchus and Erigone, Nero and the Body of his Mother, Achilles and Ulysses, Magdalen, Madonna, Cassel Gallery; Chastity of *Joseph*, Dresden



Gallery; *Assumption*, Infancy of Jupiter, Munich Gallery; Roman Charity, Madonna, Vienna Museum; Death of Cleopatra, Glasgow Gallery; Venus and Anchises, Berlin Museum; *Adam* and Eve, Hague Museum; Joseph and Potiphar's Wife, Tarquin and Lucretia, Holy Family, Copenhagen Gallery; Magdalen, Dulwich Gallery. Cignani was made a Count by the Duke of Parma, for whom he decorated a pavilion. He was the founder of the Clementine Academy of Bologna. Among his pupils were his son, Count Felice Cignani (1660–1724), and his nephew, Paolo Cignani (1709–1764).—Malvasia, ii. 198; Lanzi, iii. 143; Ch. Blanc, École bolonaise; Burckhardt, 764, 772, 786.

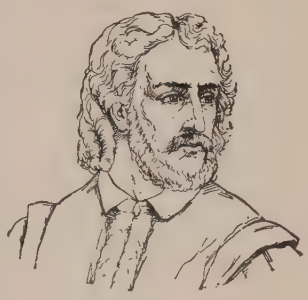




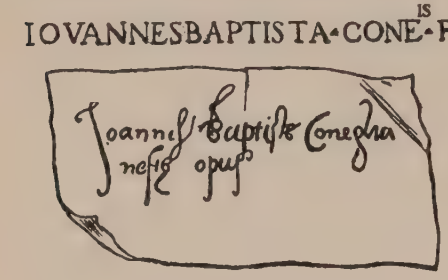
CIGNAROLI, GIAMBETTINO, born at Salo, near Verona, in 1706, died in Verona, Dec. 1, 1770. Venetian school; history painter, pupil in Venice of Santo Prunato, and of Balestra, and studied works of P. Veronese and Correggio. Lived long in Venice; was one of founders and in 1769 director of Verona Academy. Was one of the best of modern Venetian painters. Works: Death of Rachel, Venice Gallery; replica, Lille Museum; Flight into Egypt, S. Antonio Abbate, Parma; St. Francis receiving Stigmata, Church at Pontremoli; Triumph of Pomponius, Verona Museum; Transfiguration, Verona Cathedral; Madonna with Saints, Vienna Museum; Assumption, Madrid Museum.—Bevilagna, Memorie della Vita di G. C.

CIGOLI, LUDOVICO CARDI DA, born at Cigoli, near Florence, Sept. 21, 1559, died in Rome, June 8, 1613. Florentine school. Real name Cardi, but commonly called after his native village; pupil of Alessandro Allori and of Santi di Tito, but formed his style chiefly from study of the works of Correggio and Barocci. Sometimes called the Correggio of Tuscany; but, though some of his works are Correggesque in feeling, he is in no wise to be compared with that great painter. After executing many important works in Florence he went to Rome, where he painted (1606) for St. Peter's the Lame Man healed by Peter, no longer extant, which Sacchi called the best work painted in Rome after Raphael's Transfiguration and Domenichino's Communion of St. Jerome. Cigoli, who was a good draughtsman and a pleasing colourist, delighted in powerful effects of light and shade. Some of his best works are: Martyrdom of St. Stephen, Uffizi; St. Francis, Ecce Homo, Pitti, Florence; Flight into Egypt, St. Francis in Contemplation, and a portrait, Louvre; David with Head of Goliath, Tobias, Marriage of St. Catherine, Circumcision, Hermitage, St. Petersburg.—Ch. Blanc, École florentine; Seguier, 40; Burckhardt, 235, 766, 789, 793; Baldinucci, iii. 230.

CIMA DA CONEGLIANO, born in Friuli about 1460; according to Ridolfi, lived till 1517, but the latest genuine date on his pictures is 1508. Venetian school. Real name Giovanni Battista da Conegliano; known in his time as Il Conegliano, but in and since the 17th century as Cima da C. Settled in Venice, where he earned a well-deserved celebrity as a composer of sacred subjects. His early pictures are in tempera, but he soon acquired the use of oils, and became one of the best of the Bellinesque painters. While taking a place by Giovanni Bellini's side, he shows some peculiarities which recall Antonello da Messina; and he has been called the Masaccio of the Venetian school. His favourite theme is the



Madonna with or without saints, to whom he gives an air of calm contentment. Among his best works are: Madonna and Saints (1492), Conegliano Duomo; *Madonna* with Saints, in the Louvre; Baptism of Christ, S. Giovanni, Bragora (1494); Incredulity of St. *Thomas*, Madonna with Saints, Venice Academy; *Madonna* with Saints (2), Parma Gallery; St. *Mark* curing Anianus, Berlin Museum; St. *Peter* Martyr, Brera, Milan. Other examples in the gal-



leries of Modena, Munich, etc.—C. & C., N. Italy, i. 232; Ch. Blanc, Ecole vénitienne; Vasari, ed. Mil., iii. 645, 663; Burckhardt, 82, 500; Lübke, Gesch. ital. Mal., i. 545.

CIMABUE, GIOVANNI, born in Florence in 1240, died there about 1302. Florentine school; of a noble Florentine family, the Cimabui; pupil, according to Vasari, of certain Greek painters, called

to Florence by the government to revive painting, who worked in the Cappella de' Gondi of S. M. Novella, where Cimabue attended school. But Florence had painters and miniaturists, such as Rustici (1166), Marchisello (1191), Fidanza (1224), and Bartolommeo (1236), long before Cimabue's birth, and a street called the Via de' Pittori, which proves that the calling of Greek painters to restore art was as unnecessary as it is incredible. Also the chapel in S. M. Novella, where they are said to have painted, is contemporary with the church which was erected in 1279, when Cimabue was thirty-nine years old. Cimabue's fame is due first to his superior gifts, which enabled him to begin to cast off the fetters of Byzantinism; second, to the fact that he was the master of Giotto; and third, because his name is mentioned by Dante. His most certain work is his famous *Madonna* de' Rucellai in the Capella Rucellai, S. M. Novella, which Charles of Anjou is said to have been taken to see (1267), and for which the quarter of the city where it was painted is said by Vasari to have been named the Borgo Allegri, a name given before 1301, but whether in honour of the picture or not is uncertain. The personage in a white and gold costume painted by Simone di Martino in the Cappella dei Spagnuoli, whose head we have engraved, though designated by Vasari as Cimabue, is probably a French cavalier, perhaps the so-called Duke of Athens, Walter de Brienne, whilom tyrant of Florence. Among the supposed works of Cimabue are: *Madonna* with angels, Florence Academy; Crucifix and a Madonna, sacristy, S. Croce; Madonna with Angels, National Gallery, London; *Madonna* with Angels, Louvre; mosaic, Saviour enthroned between the Virgin and St. John, properly called the Majesty, Duomo, Pisa; frescos, S. Francesco, Assisi, on three walls, left transept, and in choir, Upper Church; Evangelists, central ceiling of transept; Four Doctors of the Church, ceiling near portal, do.; colossal Madonna with Angels, west side over altar of Crucifixion, south transept wall, Lower Church.—Vasari, ed. Mil., i. 247; C. & C., Italy, i. 201; Seguier, 43; Burckhardt, 488, 494; Baldinucci, i. 21; Lübke, Gesch. ital. Mal., i. 90.

CIMABUE'S MADONNA, PROCESSION OF, Sir Frederick *Leighton*, Buckingham Palace, London. Cimabue's famous picture of the Madonna de' Rucellai carried in procession through the streets of Florence to S.

M. Novella. In front of the Madonna walks Cimabue, crowned with laurels, with his pupil Giotto; behind it, Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicoló Pisano, Buffalmacco, and Simone Memmi; in the corner, Dante. Painted in Rome; R. Academy, 1855; purchased by the Queen.—Univ. Mag. (1879), iii. 51.

CIMON, Greek painter, of Cleonæ, middle of 5th century B.C. He developed the inventions of *Eumarus*, and was the first to give variety to attitude, to indicate the form under drapery, and to draw the eyes correctly instead of following the old method, as the Egyptians did.—Pliny, xxxv. 34 [55]; Aelian, viii. 8.

CINCINNATO, ROMOLO, born in Florence in 1502, died about 1600. Florentine school; history painter, pupil in Rome of Francesco Salviati; invited to Spain by Philip II. in 1567; painted there many pictures in oil and fresco for the Escorial and the Palazzo del Pardo. Works: Two pictures with St. Jerome reading, St. Jerome preaching, two scenes from life of St. Lawrence, Escorial; Circumcision (1572–73), Academy of S. Fernando, Madrid; Transfiguration, St. Peter, St. Paul, St. Lawrence (fresco), Madrid Academy; Mythological subjects at Infantado Palazzo, Guadalajara. His sons, Diego Romolo (died in Rome, 1625), and Francisco Romolo (died in Rome, 1635), were portrait painters.—Cean Bermudez.

CIONE. See *Orcagna*.

CIRCE, Dosso *Dossi*, Palazzo Borghese, Rome. The enchantress, in a purple and gold robe, and with a rich turban, seated in a forest landscape; in her right hand she holds a tablet with necromantic signs; at her feet are a magic circle, a coat of mail, a dog, and two birds; near her, several swine bound to a tree; in distance, three knights bivouacking on the grass.—Kugler (Eastlake), ii. 488.

By *Guercino*, Louvre; canvas, H. 4 ft. × 3 ft. 2 in. Wearing a turban ornamented with an aigrette and a diamond clasp on her head, she holds in one hand a wand, and in the other a golden vase; near her, upon a table, are a vase and an open book with cabalistic characters. In Guercino's third manner. Collection of Louis XIV. En-

Circe, Guercino, Louvre.

graved by M. Gandolfi.—Musée royal; Filhol, ii. 80; Landon, Musée, vi. Pl. 56.

CIRCE AND THE COMPANIONS OF ULYSSES, Briton *Riviere*, London; canvas, H. 2 ft. × 4 ft. The sorceress, having changed the companions of Ulysses into swine, sits at left on a raised floor under a vine-clad wall, with her wand lying beside her, calmly contemplating the pigs wallowing before her or seeking in vain to reach her platform. Painted in 1871. Engraved by Stacpoole.

CIRCUMCISION, Federigo *Barocci*, Louvre; canvas, H. 12 ft. 2 in. × 8 ft. 3 in.; signed, dated 1580. The Child seated on the knees of one of the officers of the temple, with priests and assistants standing near; behind, the Virgin and St. Joseph, kneeling; above, two angels in adoration. Painted for oratory of the brotherhood of the Nome di Dio, Pesaro; carried to Paris in 1799; given in 1811 to church of Notre Dame, Paris; placed in Louvre in 1862.—Villot, Louvre.

By Giovanni *Bellini*, Castle Howard, England; wood, figures one-third life-size; signed. Simeon stoops over the Child in the arms of St. Joseph; the Virgin and a male and female saint look on. Painted probably before 1486; formerly in Orléans Gallery. Copy, probably by Catena, in Leuchtenberg Gallery, St. Petersburg; another by Marco Belli in Museum of Rovigo; a third at Grosvenor House, London; a fourth in Palazzo Doria, Rome, and others in Pavia, Vienna, and Venice.—C. & C., N. Italy, i. 148; Meyer, Künst. Lex., iii. 416.

By Luca *Signorelli*, National Gallery, London; canvas, H. 8 ft. 6 in. × 6 ft.; signed. Altarpiece with ten figures, life-size; in centre, before altar apse, the priest, looking upward. In the angles of the semicircular picture are two circles with two prophets. "One of the most important pictures by this great master." Hamilton Palace sale (1882), £3,150.—Waagen, Art Treasures, iii. 299; Cat. Ham. Pal. sale, 101; Richter, 48; Art Journal (1883), 43, 177.

By *Tintoretto*, S. M. del Carmine, Venice. Ruskin calls it a glorious Tintoret. Canotto says here Tintoretto imitated Andrea Schiavone. — Ruskin, Stones of Venice, iii. 289; Zanotto, 435.

By *Tintoretto*, Scuola di S. Rocco, Venice. The High Priest kneeling with Christ in his arms. "Next to the Adoration of the Magi, this picture is the most laboriously finished of the 56 colossal pictures by *Tintoretto* in the Scuola, and it is unquestionably the highest existing type of the sublimity which may be thrown into the treatment of accessories of dress and decoration."—Ruskin, Stones of Venice, iii. 331.

Subject treated also by Luca Signorelli, Vatican, Rome; School of Rembrandt, Berlin Museum; Willem de Poorter, Cassel Gallery; Marco Marziale, National Gallery, London; Lodovico Cigoli, Hermitage, St. Petersburg; Luis de Carbajal, ib.

CIRCUS MAXIMUS, Jean Léon *Gérôme*, Mrs. A. T. Stewart, New York. A chariot race in the Circus Maximus, Rome, in the later days of the empire. Six or seven four-horse chariots are about to turn one of the metæ or goals, behind which, on the spina, is seen the obelisk now in the Piazza del Popolo; in background, left, the Palace of the Cæsars. Photogravure in Art Treasures of America. —Art. Treas. of Amer., i. 24.

CIVERCHIO, VINCENZO, called Il Fornaso, born at Crema before 1470, died after 1540. Lombard school; pupil of Foppa, or of Bramantino the elder; appears in 1493 as successor of Foppa, at Brescia, whence sometimes called Vincenzo Bresciano. Spent four years there in adorning the choir of the old cathedral, with now destroyed frescos, and was honoured with citizenship. About 1507 he returned to Crema, where he painted the SS. Sebastian Rocco and Christoforo (1515), in the Duomo, and (1526), fresco portraits of great citizens in the town-hall. His latest authentic picture is the Baptism of Christ, dated 1539, in the Tadini collection, Louvre. —C. & C., N. Italy, ii. 68; Waagen, Treasures, iii. 200; Ch. Blanc, École milanaise; Burckhardt, 608, 610; Calin, Notizie, ii. 205.

CIVETTA. See *Bles*, Herri de.

CLAASZ, PIETER (Claesz van Haarlem), Dutch school, born at Steinfurt, Westphalia, about 1595 (?), died at Haarlem, buried Jan. 1, 1661. Still-life painter, father of Claas Berchem; first mentioned as settled at Haarlem in 1617, when married. Works: Still-life (1644), National Museum, Amsterdam; do. (3), Berlin Museum; Others in Dresden (1624), Munich, Schleissheim, Schwerin, Cassel, and Bamberg Galleries, Würzburg University, Amalienstift, Dessau; nine (1627–53, attributed to Pietro Candido), Palazzo Mansi, Lucca; one (1630), Fitzwilliam Museum, Cambridge.—Academy (1882), xxii. 302, 353; Bode, Studien, 224; Gaz. des B. Arts (1883), xxvii. 183; Zeitschr. f. b. K., xviii. 167.

CLAEISSEN (Claessens), ANTONY, born in Bruges about 1550, died there in 1613. Flemish school; history painter; son of Pieter the elder, said to be pupil of Quen-

tin Matsys, and one of the most excellent artists of that period ; entered Bruges guild in 1575, and was its dean in 1586, 1590, and 1601. Works : Two Scenes in Judgment of Cambyses (Bruges Academy, ascribed by some to Gherardt David); Banquet of Magistrates (1574), Mars surrounded by Fine Arts (1605), both in Town Hall, Bruges; Triptych with Adoration of Shepherds, Triptych with Descent from Cross (1609), Legends from life of St. Bernard (all in Bruges Cathedral) ; Consecration of Church in Rome, Procession of Corpus Christi (1599), Triptych with Madonna, all in Notre Dame, Bruges ; Members of Brotherhood of Holy Sacrament, St. Jacob's, Bruges ; Last Supper (1595), St. Egidius, Bruges.—Allgem. d. Biogr., iv. 269 ; Biog. nat. de Belgique, iv. 124 ; Michiels, v. 398 ; Nagler, Mon., i. 105, 119 ; Schnaase, Niederländ. Briefe, 331.

CLAEISSEN, PIETER, the elder, born in Bruges in 1500, died there in 1576. Flemish school ; history and portrait painter ; pupil of Adriaan Bekaert ; admitted to guild of St. Luke in 1516, master in 1529, dean in 1572. Works : Knight kneeling with Four Sons, Collection Prince of Orange, Brussels ; male portrait, Copenhagen Gallery. —Allgem. d. Biogr., iv. 269.

CLAEISSEN, PIETER, the younger, born in Bruges about 1545, died there, March 17, 1612. Flemish school ; history painter ; brother of Anthony ; entered guild in 1570, and was its dean in 1600 and 1606. Works : Resurrection (1585), Triptych with Ecce Homo (1609), both in Bruges Cathedral ; Triptych with Madonna, Moses and Gideon (1606–1608), St. Egidius, Bruges ; Pacification of Ghent, Bruges Academy ; Portraits of Charles V. (1609), and Philip II. (1610), Madonna and Almighty with Angels (1608), Pottery Hospital, Bruges.—Allgem. d. Biogr., iv. 270 ; Biog. nat. de Belgique, iii. 126 ; Michiels, v. 402.

CLAIRIN, GEORGES (JULES VICTOR), born in Paris, Sept. 11, 1843. History painter ; pupil of Picot and Pils, and of the École des Beaux Arts. Studio in Paris. Medal in 1882. Works : Incident of the Conscription of 1813 (1866) ; Burning Varech in Brittany, Robbers of Bay of Trépassés in Brittany (1868) ; Volunteers of Liberty in Spain in 1868 (1869) ; Massacre of the Abencerrages in Grenada, Arab Story-Teller in Tangiers (1874) ; Moses the Sheik's Son (1878) ; Entering the Harem, W. T. Walters, Baltimore ; Froufrou, Women burning Varech (1882) ; Moors in Spain after the Victory (1885) ; portraits of Sarah Bernhard, Mme. Kraus.

CLARA, ST., *Velasquez*, Dudley House, London ; H. 2 ft. 6 in. × 2 ft. 1 in. Half-length, life-size, with a jewelled crown on her head, standing with a palm in her right hand and a cup and saucer in her left. Thought to be a portrait of Francisca, daughter of Velasquez, who married J. B. del Mazo. Probably picture sold at Salamanca sale (1867) for 38,000 francs—Ch. Blanc, École espagnole ; Gaz. des B. Arts (1879) ; Curtis, 10.

CLARA, ST., DEATH OF, *Murillo*, Dudley House, London ; canvas, H. 5 ft. 3 in. × 14 ft. 4 in. The dying Saint lying on a pallet on left, surrounded by monks and nuns ; the Saviour and the Virgin approach, attended by female saints and martyrs in white robes, wearing crowns and bearing palms. Painted in 1645–7, one of eleven pictures for Convent of S. Francisco, Seville ; carried to Paris by Gen. M. de Faviers and sold to M. Aguado ; Aguado sale (1865), 75,000 fr. ; in Marquis de Salamanca sale (1867), 95,000 fr. Copy by Bocanegra in Hermitage ; another, varied, D. Roberto Kith, Seville.—Curtis, 223 ; G. de Leon, i. 59 ; C. Bermudez, Carta, 46 ; Stirling, ii. 834 ; Gaz. des B. Arts, Jan. 1875 ; L'Illustration, March 18, 1855 ; Hermitage Cat., 138.

CLASEN, KARL, born in Düsseldorf in 1812. History painter; pupil at Düsseldorf Academy under W. Schadow. Painted history, sacred and profane, with a pure feeling for nature, and careful execution. Works: Flight into Egypt (1839); Rudolph of Hapsburg giving his Horse to a Sick Priest (1840); Pope Sixtus and Deacon Laurentius (1842); Daughter of Jairus (1845); Discovery of the Springs at Aix-la-Chapelle; Reconciliation of Queen Catharine with Cardinal Wolsey (1850); Allegory of Borussia (1867).—Brockhaus, iv. 437; Müller, 106; Wiegmann, 178.

CLASEN, LORENZ, born in Düsseldorf, Dec. 14, 1812. History painter; cousin of Karl; pupil of Düsseldorf Academy under Th. Hildebrandt; painted at first biblical scenes, then chiefly subjects from romantic history. In 1850 removed to Berlin, 1854, to Leipsic. Was also a distinguished writer on art. Works: Early Christians; Annunciation to the Shepherds (1837); David playing before Saul, Conversion of Clovis by his Wife Clotilda (1839); Minstrels' Contest at the Wartburg; Conrad II. (Kaisersaal, Frankfort); Expulsion of St. Elizabeth (1840); Madonna (1841); Blessings of Peace and Industry, Entry of Happy Rulers (1844); Germania on Guard on the Rhine (City Hall, Crefeld); Germania on the Sea, Bishops of Cologne and Mentz before Conrad II. (1847); Cycle from History of Families von Brandt and von Watzdorf (1865–66).—Brockhaus, iv. 437; Illustr. Zeitg. (1871), ii. 175; Müller, 106; Wiegmann, 204.

CLAUDE, GEORGES, born in Paris; contemporary. Son and pupil of J. M. Claude and pupil of P. Galland. Medal, 3d class, 1884. Portraits (1879, 1882); Adoration of the Cross at Mont Cassin (1884).

CLAUDE, JEAN MAXIME, born in Paris, June 24, 1824. Landscape painter, and painter of sporting and hunting scenes; pupil of Galland. Medals: 1866 and 1869; 2d class, 1872. Works: Rendezvous, Retreat (1861); Halloing at the Ponds of Comielles, Bloodhounds in their Kennel the Day before a Hunt (1863); Huntsman with Hound going to Woods (1864); Morning of Beginning and Day of Closing the Hunt (1866); Corner of the Kennel (1868); Hunter's Story (1869); Return from Hunt (1870); Antechamber, Souvenir of Rotten Row (1872); Returning from Rotten Row (1874); Hyde Park (1876); These Gentlemen are Served, Conversation in Hyde Park (1877); Sketch on the Cliff, Albert Gate of Hyde Park (1878); Confidence (1879); Sit Upright (1881); Sunset, Spring-Time (1882); At the Rendezvous in Fontainebleau (1883).

CLAUDE LORRAIN, born in Champagne on the Moselle in 1600, died in Rome, Nov. 23, 1682. French school; landscape painter; real name Gellée; pupil in drawing of his elder brother Jean, wood engraver at Freiburg in Breisgau. Taken to Rome in 1613 by a relative, he went thence to Naples, where he spent two years as pupil of Godfrey Wals, a painter from Cologne. From 1619 to April, 1625, he lived at Rome, working as apprentice and valet to Agostino Tassi, who was employed by the Cardinal di Montalto to decorate his palace, after which he returned to Lorraine by Venice and the Tyrol. At Nancy he found employment in decorating the Chapelle des Carmes, for Duke Charles III., with figures and architectural ornaments, until the middle of the year 1627, when he returned to Rome to remain for the rest of his life. Here he became intimate with Sandarrt, Peter de Laar, and Poussin, and spent his time in making studies in the Campagna, at Tivoli, Frascati, and Subiaco. By 1634, Claude had become a celebrity at Rome and had painted many pictures, although none are known of a date earlier than the Village Fête and the Sea Port at the Louvre of the year 1639. The

"Liber Veritatis," a collection of 200 drawings, owned by the Duke of Devonshire, was begun about 1634, and finished March 25, 1675, as a record of work projected as well as accomplished, and not probably, as is generally supposed, to guarantee the authenticity of all the pictures which left Claude's studio. In the height of his fame, the painter was patronised at Rome by the King of Spain and the Elector of Bavaria, Prince Doria, the Dukes de Béthune and de Créquy, and many other distinguished persons. From the church of the Trinità di Monte, where he was buried, and where his monument was destroyed by the French in 1798, his remains were removed in 1840 to the church of S. Luigi in Francesi at the suggestion of M. Thiers. Works: Marriage of *Isaac* and Rebecca, Temple of Delos, and 2 other landscapes, Palazzo Doria, Rome; The Setting Sun, Palazzo Sciarra, Rome; 2 landscapes, Palazzo Borghese, Rome; Landscapes, Naples Museum; do., Palazzo, Madama, Turin; Hagar expelled by Abraham, Hagar in the Desert (1668), The Herdsman (1656), Morning (1674), Old Pinakothek, Munich; Flight into Egypt, Polyphemus (1650), Dresden Gallery; Italian Coast View (1642), Berlin Museum; Morning, and 11 other landscapes, Hermitage, St. Petersburg; Magdalen Praying, and 9 landscapes, Madrid Museum; Return of *Chryseis*, *Cleopatra* landing at Tarsus (1647), and 15 other landscapes, Louvre, Paris; Marriage of Isaac and Rebecca, *Cephalus* and Procris, Embarkation of Queen of *Sheba* (1648), do. of St. *Ursula*, *Narcissus* and Echo, and 7 other pictures, National Gallery, London; 6 in Dulwich Gallery; Rape of *Europa*, Buckingham Palace; 5 landscapes, Windsor Castle; Enchanted Castle, Lord Overstone; Mount *Tabor*, *Golden* Calf, Grosvenor House; 2 landscapes, Bridgewater House; Temple of *Apollo*, Landing of *Æneas*, Agnew, London; *Apollo* and Marsyas, Earl of Leconfield; Birth of *Roman* Empire, Decline of *Roman* Empire, Longford Castle; *Ulysses* and Nausicaä, M. H. Arnot, Elmira, N. Y.—Pattison, Claude Lorrain; Rev. des Deux Mondes, Jan. 15, 1884, 365; Sandrart, Academy Nob. artis picturæ (Nuremberg, 1683).

CLAUSEN, GEORGE, born in England; contemporary. Landscape and genre painter. Exhibits at Royal Academy and Grosvenor Gallery. Works: Night brings Rest, A Study, Women Washing—Zuyder-Zee (1879); La Pensée (1880); Haverstock Hill (1881); Gleaners (1882); Marie, Hay-Time, Winter Work (1883); Labourers after Dinner (1884); End of a Winter's Day, Crow Starving (1885).

CLAXTON, MARSHALL, born at Bolton, Lancashire, in 1811, died in London in 1881. History painter, pupil of John Jackson, and of the Royal Academy; won the first medal in painting school in 1834, and gold medal of Society of Arts in 1835. He visited Italy in 1837; won prize of £100 at Westminster Hall Exhibition in 1843 for his Alfred the Great in Camp of the Danes; went to Australia in 1850, to India and Egypt in 1855, returning with many sketches. Works: Christ blessing Little Children, school-room at St. Stephens, Westminster; Spenser reading the Faerie Queene, Mother of Moses, Grandmother, Free Seat, Baroness Burdett-Coutts; Christ at Tomb of Lazarus, View of Sydney, Last Queen of the Aborigines, Collection of the Queen; Sir Joshua Reynolds and his Friends; Hagar and Ishmael; Deathbed of John Wesley.—Bryan (Graves).

CLAYS, PAUL JEAN, born in Bruges in 1819. Marine painter, pupil in Paris of Gudin; lives in Brussels. Medals: Brussels, 1851; 2d class, Paris, 1867, 1878; L. of Honour, 1875; Officer, 1881; Order of Leopold. Works: After Shipwreck (1852), Ghent Museum; Windy Weather, Portuguese Xebec in Sight of French Squadron, Entrance of Queen Victoria into Port of Ostend, Coast Scene in Flanders (1855); Environs of Tréport (1855); Duke of Ostend (1857); The Scheldt at Antwerp (1859); Entrance to Southampton Water, Calm on the Scheldt (1868); Morning Light, Dead Calm, Squall

on the Scheldt (1874); Thames near London, View on the Scheldt (1875); Bruges, North Sea (1876); Zuyder-Zee near Texel, Canal in Zélande (1877); Canal in the Nieuwe-Maas, Saardam (1878); Dutch Vessels in a Calm (1863), Dutch Boats in Roads of Flushing (1870), National Gallery, London; Becalmed near Amsterdam, Rough Sea on Coast of Flanders (1884); In Roadstead of Dunkirk, Fog at Dawn (1885).—Gaz. des B. Arts (1867), xxiii. 16; L'Art, 1876.

CLEANTHES, Greek painter, of Corinth, early period. According to Pliny (xxxv. 5 [15]) the invention of line-drawing was assigned both to him and to *Philocles* the Egyptian. The Temple of Artemis Alphæonia, near Olympia, contained his paintings of the Iliupersis (taking of Troy) and the birth of Athena.—Strabo, viii. 3, 12. Athenagoras Leg. pro Christ., 14 (p. 59, ed. Dechair).

CLEEF, JAN VAN, born at Venloo, Guelderland, in 1646, died in Ghent in 1716. Flemish school; history painter, pupil of Luigi Primo (Gentile), then in Brussels of Gaspard de Craeyer, whom he assisted with his numerous works for churches in the Low Countries, and on the death of his master completed those left unfinished. One of the ablest artists of his country. His most esteemed works are in the churches and in the Museum of Ghent, whither he removed in 1681. Works: Assumption, St. James's; Immaculate Conception, St. Michael's; Magdalen at Feet of Christ, St. Nicholas; Sisters of Charity during the Plague, Convent of the Black Nuns, all in Ghent.—Biog. nat. de Belgique, iv. 141; Michiels, ix. 91.

CLEEF (Cleve), JOOST VAN, called de Zotte (crazy) Cleef, born in Antwerp; flourished 1530–1550. Flemish school. Painted in France and England. One of the best portrait painters of 16th century, approaching style of Hans Holbein, and foreshadowing Antonio Moro; great colourist. The preference which Henry VIII. gave to Titian's paintings destroyed Van Cleef's reason; he died insane. Some of his best pictures are: Portraits of himself and wife, Windsor Castle; portrait of himself, Earl Spencer, Althorp; two male portraits, Oxford; SS. Cosmo and Damian, Antwerp Cathedral; Last Judgment, Ghent Cathedral.—Biog. nat. de Belgique, iv. 135; Ch. Blanc, École flamande; Rooses (Reber), 70.

CLEEF, MARTEN VAN, born in Antwerp, died there about 1570. Flemish school; history painter, pupil of Frans Floris; entered Antwerp guild in 1551; is called the Master of the Ape, because he sometimes introduced that animal as his mark. His brother Hendrik (died in Antwerp, 1589) supplied the landscapes and backgrounds in his and in Frans Floris's pictures, while he often painted the figures in the landscapes of his brother, of Gilles van Coninexloo, and others. His four sons, Gilles, Marten, Georges, and Nicholas, were also painters. Works: Room in Peasant's Cottage with Company at Table, Vienna Museum.—Biog. nat. de Belgique, iv. 139.

CLEISTHENES, scene painter and architect, of Eretria, about 384 B.C. He was the father of Menedemus, the pupil of Plato. —Diog. Laer., ii. 125.

CLÉMENT, FÉLIX AUGUSTE, born at Donzère (Drôme), May 20, 1826. Genre painter; pupil of Drolling and Picot. Won the grand prix de Rome, 1856. Paints chiefly Oriental scenes. Medals: 3d class, 1861; medal, 1867. Works: Feast of Bairam in Cairo, Death of Cæsar, Destruction of Babylon, March of Recruits, Arab Woman weeping over her Husband's Tomb (1868); Before the Bath (1874); Sick Child (1879); Circassian Woman in the Harem (1880); Morning (1881); Nymphs Surprised, Behold the Great Turk (1883).

CLEOBIS AND BITON, Antoine François *Callet*, École des Beaux Arts, Paris. Sons of Cydippe, priestess of Hera at Argos. Once, during the festival of Hera, when the oxen which were to draw the chariot of the priestess did not arrive in time, Cleobis and Biton dragged it with their mother

forty-five stadia to the temple. The priestess, moved by their filial love, prayed to the goddess to grant them what was best for mortals. The brothers went to sleep in the temple and never rose again. Herodotus, who tells the story (i. 31), makes Solon relate it to Crœsus, as a proof that it is better for mortals to die than to live. Callet won the grand prix de Rome in 1764 with his picture, which represents the brothers dragging the chariot to the temple.

By Carl von *Stetten*, William Schaus, New York; canvas, H. 5 ft. × 6 ft. 6 in. Represents the brothers lying in the sleep of death in the temple at the foot of the statue of Hera; near them is the altar of the goddess, covered with flowers; in background, people entering the temple exhibit astonishment at the sight. Salon, 1884. Subject treated also by Primaticcio in the Château de Fontainebleau.

CLEON, Greek painter, about 300 B.C.; noted for his picture of Cadmus. Pliny, xxxv. 40.

CLEOPATRA BEFORE CÆSAR, Jean Léon *Gérôme*, D. O. Mills, New York; canvas, figures half life-size. Scene: Palace of the Ptolemies in Alexandria. Cleopatra, determined to gain the favour of Cæsar, caused herself to be carried into his apartment concealed in a bale of cloth, which Apollodorus, her attendant, bore as a present to him (Dion Cas., xlii. 35; Plut., Cæsar, xlix.). She is represented standing, amid the folds of cloth from which she has just emerged, glancing at Cæsar, who is writing at a table. Apollodorus kneels behind her, and several secretaries, writing in background, look around curiously. Photogravure in Art Treasures of America. Engraved by J. C. Armytage in Art Journal (1877), 12.—Larousse, iv. 431.

CLEOPATRA ON THE CYDNUS, William *Etty*, Lord Taunton, London. Cleopatra, as Venus, attended by maids habited as Nereids and Graces, and by boys as Cupids, sailing along the River Cydnus in a magnificent galley, as described by Plutarch. Royal Academy, 1821; sold for 200 guineas to Sir Francis Freeling, at whose sale bought by Mr. Farrer the dealer, who disposed of it to Mr. Labouchere for 1,000 guineas.—Gilchrist, Life, 93; Art Union (1849), 116.

By Henri Pierre *Picou*, private gallery, San Francisco; canvas. Antony and Cleopatra, surrounded by attendants, in a superb galley, sailing down the Cydnus. Salon, 1848; exhibited in New York in 1875. Engraved by Gautier.

CLEOPATRA, DEATH OF, Jean François *Gigoux*, Luxembourg Museum, Paris; canvas, H. 3 ft. 9 in. × 6 ft. 5 in. Salon, 1850.

By *Guido* Reni, Palazzo Pitti, Florence; canvas, H. 3 ft. 10 in. × 3 ft. 1 in. Cleopatra, three-fourths length, putting the asp to her bosom. Painted about 1640. In Guido's third manner. Engraved by N. Le Mire; L. M. Faentino. Repetitions in Madrid, Barcelona, and Nancy Museums, in the Balbi and Durazzo Galleries, Genoa, and in Windsor Castle and private collections in England.—Wicar, i. Part 5; Gal. du Pal. Pitti, i. Pl. 66; Lavice, 68.

By Alex. *Turchi*, Louvre; canvas, H. 8 ft. 3 in. × 8 ft. 9 in. In foreground, at left, Mark Antony, whom two soldiers have carried into the tomb where Cleopatra has taken refuge, is expiring upon a couch; in the background the queen, sustained by two women, puts the asp to her breast; three other attendants grieving.—Villot, Cat. Louvre; Filhol, i. Pl. 31.

By Paolo *Veronese*, Munich Gallery; canvas, H. 3 ft. 7 in. × 2 ft. 10 in. Natural size, seen to knees.

By *Guercino*, Palazzo Brignole Sale, Genoa. Lying on a couch, nude to waist, and the rest of the body covered with a white drapery, except the feet. One hand looses its hold of the asp which it had placed on her bosom, the other falls helplessly at her side.—Burckhardt, 770; Lavice, 91.

By Hans *Makart*, Stuttgart Gallery; can-

vas. Cleopatra, as Aphrodite, reclines on a couch covered with cushions and rich robes, with her head raised awaiting the sting of the adder coiled around her arm. One of her women is kneeling at her feet, covering her face in despair; another is asleep on the floor. The apartment, which is adorned with costly vessels and tropical plants, is lighted by a tall candelabrum. Painted in 1875.

Subject treated also by Guido Cagnacci, Vienna Museum; Germann van Bohn, Nantes Museum; Regnault, and others.

CLEOPATRA LANDING AT TARSUS, *Claude* Lorrain, Louvre, Paris; canvas, H. 3 ft. 11 in. × 5 ft. 6 in. At right, Cleopatra, accompanied by six women, and aided by Dellius, an officer of Antony, is landing before a palace, the steps of which are washed by the sea; Antony, followed by officers, advancing to meet her; at left, several vessels, from one of which sailors are unlading vases of gold and silver. Painted in Rome about 1647, for Cardinal Angelo Giorio, from whom passed to Louis XIV. Liber Veritatis, No. 63. Similar picture in Collection of Sir J. Reynolds, sold (1795) for 250 guineas.—Villot, Cat. Louvre; Pattison, Claude Lorrain, 212, 241.

CLERCK, HENDRIK DE, born in Brussels in 1570, died in 1629. Flemish school; pupil of Marten de Vos, to whose style he adhered; distinguished for the poetic treatment of his pictures. Works: Holy Family, Christ and the Children, Brussels Museum; Figures in a landscape by Alsloot, Vienna Museum.—Michiels, v. 433.

CLEVE. See *Cleef*.

CLICHY, BARRIÈRE DE, Horace *Vernet*, Louvre, Paris; canvas, H. 3 ft. 2 in. × 4 ft. 3 in.; signed, dated 1820. Defence of Paris in 1814. Marshal Moncey gives orders to Chief of Battalion Odiot to prevent the Russians from taking possession of the hill of Montmartre. Among the figures are: Moncey, Odiot, M. de Marguery-Dupaty, and Charles and Horace Vernet. Formerly in Luxembourg. Engraved by Jazet.—Cat. Louvre.

CLINT, ALFRED, born in London in 1807. Landscape and marine painter; son and pupil of Geo. Clint, and studied in British Institute. Began as a portrait painter; became member of Society of British Artists in 1850, was its secretary for several years, and elected its president in 1869. Paints chiefly coast scenery and sunset effects. Works: Lake Scene at Sunset, Sunset at Hastings, Philadelphia Exposition, 1876; Twilight, Paris Exposition, 1878; St. Michael's Mount—Cornwall, Entrance to Harbour of Little Hampton (1877).—Ottley.

CLINT, GEORGE, born in London, April 12, 1770, died there, May 10, 1854. Portrait painter; was a house-painter, from which he advanced to miniatures, and finally became successful both in water-colours and in oils. He painted a valuable series of dramatic pictures, comprising portraits of the favourite actors of the time in their most successful scenes, many of which are preserved in the Garrick Club. Was elected an A.R.A. in 1821, but resigned in 1836 and became an opponent of the Academy, to the exhibitions of which he had contributed 94 pictures. Works: Falstaff and Mistress Ford, National Gallery, London; Hamlet and Ophelia (1831), Paul Pry (1831), Honeymoon, S. Kensington Museum; Spoilt Child, Lord Liverpool, and many portraits in private collections. Was also a good mezzotint engraver.—Redgrave; Bryan (Graves).

CLODT, MICHAEL CONSTANTINOVICH, Baron, born in St. Petersburg in 1836. Landscape painter; pupil of the St. Petersburg Academy, where he won the first prize in 1858; professor there since 1864. Works: Road in Autumn Rain; View in Government of Orel; Return from the Field; Plain with Cattle.—Müller, 108.

CLODT, MICHAEL PETROVICH, Baron, born in St. Petersburg in 1839. Genre painter; pupil of the St. Petersburg Academy, where he won the first prize in 1861.

Works: Sewing-Room in a Franciscan Monastery; Prayer before Baptism; The Jews; Birthday Celebration in Russia.—Müller, 108.

CLOET, JEHAN. See *Clouet*, Jean.

CLOSS, GUSTAV, born in Stuttgart, Nov. 14, 1840, died at Prien, on Lake Chiem, Aug. 14, 1870. Landscape painter, pupil of Funk in Stuttgart Art School. Visited Italy in 1863, Munich in 1864, Brussels, Antwerp, and Paris in 1866, and settled in Munich. His Italian landscapes are picturesquely conceived and executed with great technical skill. His illustrations of German poets show the influence of Doré. Works: Villa of Hadrian, Road near Sorrento, Group of Cypresses near Tivoli, Campagna near Rome, Piazza della Fontana in Olevano, Evening at Villa Pamfili, The Lonely Inn, Christmas Eve, Autumn Night in the Park. —Allgem. d. Biogr., iv. 342; Kunst-Chronik, vi. 124.

CLOTILDA, QUEEN, EDUCATION OF CHILDREN OF, *Alma*-Tadema, King of the Belgians. Clotilda, widowed queen of Clovis, first Christian monarch of France (6th century), seated upon a throne in background, is watching her sons, who are throwing the battle-axe at a wooden target under the superintendence of an old captain-at-arms. She is attended by priests and women; at left, soldiers watching the play. Painted in 1861. Replica, J. H. Stebbins, New York.—Art Treasures of America, i. 95.

CLOUET, FRANÇOIS, born in Tours about 1500, died between 1570 and 1572. French school; son and probably pupil of Jean Clouet; also called, like his father, Janet or Maître Jehannet. Received letters of naturalization from Francis I. in 1541, when he succeeded his father as painter and valet de chambre to the king; held same offices under Henry II. and Charles IX. Works: Portrait of Francis I. (1534), Lord Dudley, London; Portrait of the Dauphin François II. (1524), Antwerp Museum; do. of Henri II. (1553), Louvre; do. as a youth, Hampton Court; Portrait of Henri II., do. of Duke of Anjou, Berlin Museum; Equestrian portrait of Henri II. (copy?), Uffizi, Florence; do. of Azay le Rideau; Portrait of Charles IX. (1563), Vienna Museum; copy by Clouet in little, Louvre; Elizabeth of Austria (1570), Louvre; Henri III., Duc d'Alençon (1577–78), Stafford House, London. There are many other doubtful pictures attributed to Clouet, as well as hundreds of crayon drawings. Among the latter are collections in the Bibliothèque d'Estampes and the Louvre, Paris, in the British Museum and Stafford House, London, at Castle Howard, Yorkshire, and in the Collection of Archduke Albert, Vienna. — Pattison, Renaissance of Art in France, i. 327; Ch. Blanc, École française; Schnasse, viii. 333; W. & W., ii. 527; Villot, Cat. Louvre; Siret, 205; Gower, Three Hundred Portraits by Clouet at Castle Howard (London, 1875); W. & W., ii. 527.

CLOUET, JEAN, born about 1485, died in Paris (?) about 1541. French school; son of Jehan Cloet, a painter of Brussels, who was in the service of the Duke of Burgundy about 1475; commonly called Maître Jehannet or Janet (diminutive of Jehan); settled in France, first at Tours and afterward in Paris. Became painter and valet de chambre to Francis I. in 1518; probably painted portraits, but no authentic work extant, unless the Portrait of Francis I.? (1535–40), Louvre, be one.—Laborde, Renaissance, etc., i. 1, 79; Fréville, Archives de l'Art français, i. 1, 97, 287, iv. 44; Ch. Blanc, Ecole française; Villot, Cat. Louvre; Pattison, Renaissance of Art in France, i. 307.

CLOVIO, Don GIORGIO GIULIO, born at Grizane in Illyria in 1498, died in Rome,

Jan. 5, 1578. Lombard school. Real name Glovicic ; sometimes called Il Macedone, because his family was said to have originated in Macedonia. Pupil of Giulio Romano, at Mantua, and of Girolamo dai Libri, from whom he learned the art of illuminating. Went to Hungary in the service of Louis II., on whose death in 1526 he returned to Italy. During the sack of Rome (1527) he was so ill-treated by the Spanish soldiers that he vowed to take holy orders if he escaped. Afterward entered the monastery of San Rufino, Mantua, but left in a few years on a dispensation from the Pope, and entered the service of Cardinal Grimani, and on his death, that of Cardinal Alessandro Farnese ; became the best Italian miniature painter of his time ; executed a great number of works, some of which are described by Vasari. His Office of the Virgin, with twenty-six miniatures now in the library of the Naples Museum, cost him nine years' labour. Other works : Crucifixion, Uffizi ; Pietà, Palazzo Pitti, Florence.—Vasari, ed. Mil., v. 330, vii. 557; Lanzi, ii. 337; Ch. Blanc, École lombarde ; Waagen, i. 208, ii. 63, 334, iii. 431 ; Burckhardt, 682.

CLOVIS, ENTRY OF, Joseph Nicolas *Robert*-Fleury, Versailles Museum ; canvas, H. 2 ft. 7 in. × 3 ft. Triumphal entry into Tours. Clovis, to whom the Emperor Anastasius had decreed consular honours, put on the purple tunic and the chlamys and placed the crown on his head in the cathedral ; then, having mounted his horse, he rode through the streets scattering with his own hand gold and silver among the people.

CLUYSENAAR, ALFRED, born in Brussels, Sept. 24, 1837. History and genre painter ; pupil of Brussels Academy, and in Paris of the École des Beaux Arts and of Cogniet ; visited Italy, Holland, and Germany. Medal, Paris, 1878 ; L. of Honour, 1878. Order of Leopold. Works : Henry IV. at Canossa (1878) ; in fresco : The Age of the Roman Empire, Foundation of the Christian Dogma, Contest of Papacy against Secular Rule, Reformation and Renaissance, The French Revolution, University of Ghent. —Müller, 108.

CLYTEMNESTRA, ancient picture. See *Tauriscus, Theon.*

By P. N. *Guérin*, Louvre ; canvas, H. 11 ft. 3 in. × 10 ft. 8 in.; signed, dated 1817. Clytemnestra, dagger in hand, hesitating on the threshold of the apartment in which Agamemnon is seen asleep, is urged forward by Ægisthus, who pushes her by the shoulders. Salon, 1817 ; acquired in 1819 for 12,000 fr. Engraved by A. Johannot ; Sisco.—Réveil, x. 677.

COBERGHER, (Coeberger,) WENCESLAS, born in Antwerp about 1560, died in Brussels in 1635. Flemish school ; history painter ; pupil of Martin de Vos, 1573, from whose studio he went to Italy in 1579; lived in Rome and Naples ; returned to Antwerp in 1603, where he then entered the guild. Called to Brussels by Archduke Albert, who entrusted him with all manner of work, Cobergher being also an architect and engineer. Works: Constantine adoring the Cross, St. Jacob's, Antwerp ; Entombment, Brussels Museum ; Pietà, St. Andrew's, Antwerp.—Biog. nat. de Belgique, iv. 214 ; Michiels, viii. 326 ; Rooses (Reber), 154 ; Ch. Blanc, École flamande.

COCCHI, POMPEO, of Perugia ; Roman school (1523–1549) ; contemporary of Domenico Alfani, and almost his equal. On register of guild in 1523. A Madonna with Saints in Cathedral of Perugia is signed and dated 1525. A Crucified Saviour in the Perugia Gallery, part of a fresco transferred to canvas, recalls the Florentine manner of the followers of Fra Bartolommeo, still with a prevailing Umbrian feeling. Cocchi made his will in 1544, and was still alive in 1549. C. & C., Italy, iii. 371 ; Ch. Blanc, École ombrienne.

COCK, CÉSAR DE, born in Ghent in 1823. Landscape painter. Medals, Paris, 1867, 1869. Works : Old Mill (1857); Hedge Corner (1859); Farm-yard (1865); Old Mill at Veules, Herring Box (1866) ; Poplars (1867) ; Upon the Heath, In the Woods

(1868); Morning in the Woods (1869); Storm in Normandy, Path at Sèvres (1870); Spring-Time in Woods, Stream in Woods (1872); River in Woods (1873); Road to Washing Place, Courtyard of Farmhouse in Gasny, Brook in the Woods (1874); In Spring-Time, Old Mill, Banks of the Ebro (1875); Banks of the Ept, Woods on Banks of the Ept (1880); Sluice, Old Willow (1881); Flock of Sheep (1882); Charbonel Manufactory at Gasny (1883).—Larousse; Gaz. des B. Arts (1869), i. 511.

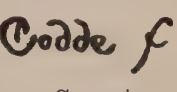
COCK, XAVIER DE, born in Ghent; contemporary. Landscape painter. Medal, Paris, 3d class, 1857. Works: Autumn, Cows and Goats (1872); Herd of Cows, Sheep in an Autumn Landscape (1873); Cows, A Forest, Harvesters (1874); A Forest, Cows (1876); Sheep in Autumn (1878); Yoke of Oxen (1879); Oxen in a Meadow, A Cascade (1880); Cow at a Drinking-Place (1881); Flock of Sheep (1882); Woods in Autumn, Oxen on the Lowland (1883).—L'Art (1876).

COCK FIGHT (Combat de Coqs), Jean Léon *Gérôme*, Luxembourg Museum, Paris; canvas, H. 4 ft. 7 in. × 6 ft. 6 in. A young Greek, nude, kneeling at right on one knee, setting two cocks to fighting; behind, a young woman, nearly nude, is seated watching the combat. Figures, life-size.—Salon, 1847; medal, 3d class.

COCX. See *Coques.*

COCXIE. See *Coxcyen.*

CODDE, PIETER, born in Amsterdam before 1610, died about 1660 (?). Dutch school; genre painter, principally of social reunions and military scenes in the style of Palamedes; probably formed himself at Haarlem under the influence of Frans and Dirk Hals; spirited conception and fine colouring. Painted figures in pictures of Dirk van Deelen. Works: Flute Player, Haarlem Museum; The Ball (1636), Game of Trictrac, Mauritshuis, Hague; Peasants at Meal surprised by Catchpolls (attributed to A. Duck), Copenhagen Gallery; Company of Six (attributed to J. le Ducq), Stockholm Museum; Guard-room, Carlsruhe Gallery; do. Göttingen Gallery; Robber Scene (attributed to C. Bega), Brunswick Gallery; Musical Company (attributed to Cocx), Speyer Gallery; Company at Table (1634), Emden Gallery; do., Schleissheim Gallery; Preparation for Carnival, Berlin Museum; Stable with Soldiers, Musical Company, Schwerin Gallery; Dancing Lesson (1627), E. von Sievers, Dorpat; Soldiers with a Girl (1628), Soldiers pilfering Peasant's Cottage (attributed to A. Duck), Dresden Gallery; Musical Company, Liechtenstein Gallery, Vienna; Guard-room (166–), Borghese Gallery, Rome; Seamstress, Assembly, Fitzwilliam Museum, Cambridge. —Bode, Studien, 141; Havard, A. & A. holl., iii. 139.



COELLO, ALONSO SANCHEZ. See *Sanchez*-Coello.

COELLO, CLAUDIO, born in Madrid about 1635, died there, April 20, 1693. Spanish school; son of Faustino Coello, a Portuguese sculptor; pupil in drawing of Francisco Rizi; won the friendship of Carreño, who obtained for him admission to the royal galleries, where he studied Titian, Rubens, and other great masters. After executing important works in Toledo and Saragossa, he returned to Madrid, was made painter to the king in 1684, and on the death of Carreño succeeded to all his honours at court. Coello's masterpiece, the Collocation of the Host, in the Escorial, cost him two years' labor. In 1691 he was appointed painter to the Cathedral of Toledo, but his satisfaction in this and other advantages which he enjoyed was counterbalanced in the following year by the arrival of Luca Giordano, called by the King of Spain

to decorate the Escorial, and disappointment and jealousy finally led to his death. Works: Assumption of the Virgin (1669); do., Portrait of Charles II., Madrid Museum; Portraits of Jeanne and Maria of Austria, and Marguerite of Parma, daughters of Charles V., Brussels Museum; Portraits of Philip II., Berlin Museum; St. Peter of Alcantara walking on the Water, Munich Gallery; Portrait of Coello, The Magdalen, Hermitage, St. Petersburg.—Cean Bermudez; Stirling, iii. 1010; Ch. Blanc, École espagnole; Viardot, 296; Madrazo, 387.

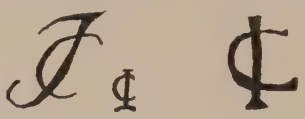
COENE, CONSTANTINUS, born at Vilvoorden, in 1780, died in Brussels in 1841. Flemish school; history, genre, and landscape painter; pupil of Hendrik van Assche, and in 1809 of Barbiers at Amsterdam; settled afterward in Brussels, where, in 1820, he became professor at the Academy. Great prize in Ghent in 1808. Works: Rubens receiving from Charles I. the Sword with which he had been Knighted (1808), Ghent Museum; Soldier returning from Waterloo (1815), Brussels Museum; Group of Peasants, Haarlem Museum; View in Brussels, Amsterdam Museum.

COENE, JEAN HENRI DE, born at Veder-Brekel, East Flanders, in 1798, died in Brussels, April 6, 1866. Genre painter, pupil of David and J. Paëlinck; lived many years in Paris, afterward professor in Brussels Academy. Exhibited a number of pictures in the Salon, several of which have become well known in France by lithographs. Medal, 2d class, 1837. Works: Misery and Honesty (1835); Pastoral Tournament, Friday the Fasting Day (1837).—Larousse.

COENUS, painter of genealogical tablets, about 300 B.C.—Pliny, xxxv. 40 [140].

COFFIN, W. A., born in Allegheny City, Pa., 1855. Subject painter, pupil of Bonnât in Paris. Exhibited first in the Paris Salon in 1879. Studio in New York. Works: After Breakfast, T. B. Clarke, New York; Idyl, Toneur de Mandoline (1881); Brittany Inn (1882); Examination, Close of Day, August Day (1883); Lady in Black (1885).

COGELS, JOSEPH (sometimes called Cogels Mabilde), born at Brussels in 1786, died at Castle Leitheim, near Donauwörth, in 1831. Landscape and marine painter; pupil of Düsseldorf Academy; visited France, returned to Belgium in 1806 and became a member of Royal Society of Fine Arts at Ghent; went in 1810 to Munich, where he painted for the King and Queen, and the Duke of Leuchtenberg, pictures for their private collections and the Schleissheim Gallery. Member of Antwerp Academy in 1817, honorary member of the Munich Academy in 1824. His paintings, principally landscapes, waterfalls, and old monuments of his native country, are highly esteemed. Works: View of St. Salvator Platz in Munich (1819), Cassel Gallery.—Bryan (Graves).

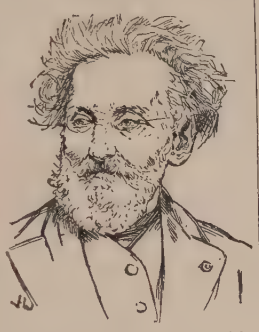


COGEN, FÉLIX, born at St. Nicolas, Belgium. Genre and animal painter, pupil of F. Devigne. Medal, Paris, 3d class, 1875; L. of Honour, 1883. Works: Calves and Heifers, Cows returning from Pasture (1870); Departure for Fishing, Return from Fishing (1874); Shrimp-Fishers on Coast of Flanders (1875); Varech (Sea-weed) Harvest in Holland (1876); Fisherman's Wife on Zuyder-Zee (1878); Inundation Scene (1881); Fisherwomen at Scheveningen (1883).

COGHETTI, FRANCESCO, born at Bergamo, Oct. 4, 1804, died in Rome, April 23, 1875. History painter, pupil in Bergamo of Diotti, and in Rome of Camuccini; President of Accademia di S. Luca, Rome. Order of St. Gregory the Great. Executed a series of decorative compositions in fresco in the Palazzo Torlonia, Rome, in the Cathedral, and in the Bishop's Palace at Bergamo, in the Basilica at Savona, and in the church at Porto Maurizio. Works: Presentation, Assumption, Ascension, Condemnation of St.

Stephen; Exploits of Alexander, Villa Torlonia; Battle of Amazons, Triumph of Bacchus, Four Elements, Villa Castel-Gandolfo; Fable of Psyche and Cupid, Parnassus, Torlonia Palazzo, Rome; Fable of Prometheus, Apollo followed by the Hours, Basilica of Savona.—Brockhaus, iv. 486; Larousse; L'Illustrazione italiana, 1875.

COGNIET, LÉON, born in Paris, Aug. 29, 1794, died there, Nov. 20, 1880. History and portrait painter, pupil of Guérin; won the prix de Rome in 1817. Medals: 2d class, 1824; 1st class, 1855; L. of Honour, 1828; Officer, 1846; Prussian Order pour le mérite, 1865; member of Institute, 1849. His first pictures, though classical in style, show a realistic tendency. Founder of one of the best art schools in Paris. Works: Metabus, King of the Volscians (1822); Marius at Carthage, Massacre of the Innocents (1824); Numa in the Grotto of Egeria; Rape of Rebecca; Napoleon in Egypt, Paris National Guard in 1792 (1836); Battle of Rivoli, Episodes in Egyptian Campaign, Versailles Museum; *Tintoretto* painting his Dead Daughter (1843), Bordeaux Museum; St. Stephen, St. Nicolas-des-Champs; Magdalen, Madeleine, Paris.—Claretie, Peintres, etc. (1882), 361; Larousse; Meyer, Gesch., 439; Gaz. des B. Arts (1881), xxiii. 33.



COGNIET, Mme. LÉON, (née Catherine Caroline Thévenin), born in Lyons, Oct. 23, 1813. History and genre painter; wife and pupil of Léon Cogniet. Medals: 3d class, 1840; 2d class, 1843. Works: A Studio (1836); Bad Fellow (1837); Red Fish (1838); Prix de Rome (1840); Sick Girl (1843); Virginia (1848); St. Cecilia (1852); St. Geneviève as a Child (1853).

COIGNARD, LOUIS, born in Mayenne in 1812, died in 1883. Animal and landscape painter; pupil of Picot. Medals: 3d class, 1846; 1st class, 1848. Works: Mary in Desert (1838); Little Fisherman by Sea, Christ and Disciples at Emmaus, Sleep, Evening, Cattle in Woods (1842–1845); Cows on Borders of a Wood (1846); Bulls Fighting (1847); Drinking Place, Morning (1848); Woman watching Cows, The Bull, Cares of a Farmer's Wife, Morning Rest, Henri IV.'s Oak (1849–53), bought by State; Morning Repose (1852), Luxembourg Museum; Pasture in Holland, Valley of the Main (1855); During the Storm, Landscape with Animals (1857); Grass and Drinking Place in Valley of the Auge, Bulls Fighting, The Cow Pond (1859); Herd in Pasture (1861); Landscape in Normandy (1863); Herd at Edge of Forest, Cows in a Marsh (1873); Cows in a Belgian Forest (1874); Flock of Sheep, Morning in Pasture (1875); Cattle Resting, Drinking Place (1876); Cattle Resting in a Prairie (1877).

COIGNET, JULES (LOUIS PHILIPPE), born in Paris, Dec. 2, 1798, died there April 1, 1860. Landscape painter, pupil of Bertin; travelled in Italy and the East, and painted many pictures marked by poetical feeling and delicacy of light and shade effects. Also produced many water-colours and chalk drawings, and wrote a work on landscape painting. Medals: 2d class, 1842, 1848; L. of Honour, 1836. His Ruins of Temple of Pæstum, one of his best works, is in the Munich Gallery.—Bryan (Graves).

COL, DAVID, born in Antwerp, April 6, 1822. Genre painter, pupil of Antwerp Academy. His pictures, mostly on a small scale, are to be found in nearly all the museums and private collections of Belgium. Order of Leopold, 1875. Works: Shaving Day; Out with You! Throwing Snowballs; Canary Fancier; Interrupted Meal; The Blusterers (1875).—Müller, 109.

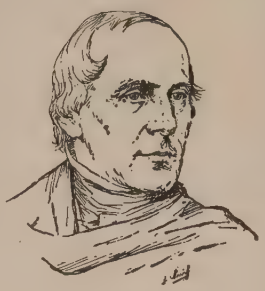
COLANTONIO DEL FIORE, born in 1352 (?) died in 1444 (?) Neapolitan school. The question of the existence of this painter rests on a letter written in 1524 by Summonzio the architect, who says that Colantonio abandoned tempera for oils, which he learned from Réné of Anjou, but that he

failed to attain the skill of his disciple Antonello da Messina. Domenici, who is little to be trusted, gives the above dates of his birth and death, and attributes to him a triptych, dated 1375, in S. Antonio Abate, Naples; a second picture in two parts, supposed to have formerly been dated 1436, one part in S. Lorenzo, Naples, the other in the Naples Museum; and a fresco in S. Angelo a Nilo, Naples. C. & C., however, doubt if there ever was a Colantonio, and think it possible that Summonzio may have confounded him with Antonello da Messina.—C. & C., Italy, i. 322, 334; do., N. Italy, ii. 82; Vasari, ed. Mil., ii. 585; ed. Le Mon., i. 163, iv. 95; Lanzi, ii. 4; Burckhardt, 523; Domenici, Vite de' Pittori, etc., Napoletani; Ch. Blanc, École napolitaine.

COLAS, ALPHONSE, born at Lille, Sept. 24, 1818. French school; history and portrait painter, pupil of Souchon. Medals, 3d class, 1849, 1863. Director of School of Painting at Lille. Works: Calling of St. James (1869), St. James's, Douai; France in 1870–71 (1872); Portraits (1877, 1879, 1880, 1883).

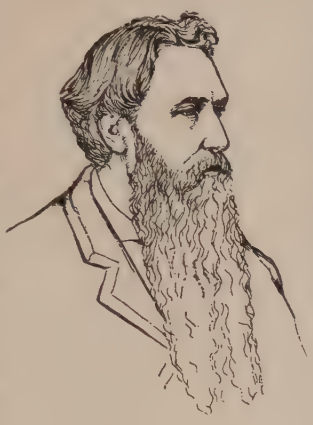
COLE, GEORGE, born at Portsmouth in 1810, died in London, Sept. 7, 1883. Landscape painter, self-taught; began as a portrait and animal painter in Portsmouth; exhibited first in London in 1840; member in 1850 of the Society of British Artists, of which he became vice-president. Works: Surrey Harvest (1864); Pride and Humility; Loch Lubnaig; Gunnard's Head—Cornwall (1870); River Scene—Sussex (1874); Wheat Harvest—Hampshire (1877); Morning on the Thames—Windsor, Windsor Castle—Morning, Thirlmere (1878); Timber Drag (1880).—Art Journal (1883), 343; Kunst-Chronik, xviii. 743.

COLE, THOMAS, born at Bolton le Moor, England, Feb. 1, 1801, died near Catskill, N. Y., Feb. 11, 1848. Landscape painter; in 1819 his father emigrated to America and settled in Ohio, where Thomas first learned the rudiments of art from a portrait painter named Stein. After studying nature under great difficulties, he went in 1825 to New York, and was first brought into notice by his views on the Hudson. He made several visits to England, France, and Italy, but passed the greater part of his professional life in New York. Exhibited at Royal Academy, London, View in New Hampshire, Tomb of General Brock (1830), and View in United States (1831). Two of his allegorical series, the *Course* of Empire and *Voyage* of Life, were very popular. Works: Dream of Arcadia; Departure; Return; Garden of Eden (1828); Expulsion from Paradise (1828), Lenox Library, New York; Titian's Goblet (1833), J. M. Falconer, New York; Mount Etna, White Mountains, Wadsworth Collection, Hartford; Angel appearing to the Shepherds, Boston Athenæum; Primitive State of Man, E. L. Rogers, Baltimore; View on the Thames, Jonathan Sturges, New York; Cross in the Wilderness; L'Allegro; Il Penseroso; Mountain Ford, M. K. Jesup; Cross and the World (unfinished), Vincent Colyer; *Course* of Empire, Vale of Segesta, Italian Landscape, Moonlight, Conway Peak, Catskill Creek, Summer Sunset, Historical Society, New York.—Noble, Life and Works (1850); Tuckerman, 223.



COLE, VICAT, born at Portsmouth, England, in 1833. Landscape painter, son and pupil of George Cole; exhibited first picture at British Institution in 1851, and at Royal Academy in 1854; elected an A.R.A. in 1870, and R.A. in 1880. Works: Under

the Greenwood Tree (1860); Summer's Golden Crown (1866); Floating down to Camelot (1869); Evening Rest; Sunshine Showers (1870); Autumn Gold (1871); Summer Rain (1873); Misty Morning, Heart of Surrey (1874); Richmond, Loch Scavaig (1875); Day's Decline (1876); Arundel, Summer Showers (1877); Surrey Pastoral (1878); Autumn Leaves, Ripening Sunbeams (1879); August Days, Streatley on Thames, Wargrave (1881); Sources of the Thames (1882); Windsor, Autumn Morning (1883); Sinodun Hill (1885).—Meynell, 33.



COLEMAN, CHARLES CARYLL, born at Buffalo, N. Y., in 1840. Figure and still-life painter; went to Europe in 1859 and again in 1866, since which has not returned to America. Exhibits in New York, London, Paris, and Rome. An A.N.A. of New York and member of the London Art Club. Studio in London in 1883. Works: Troubadour, Young Monk, Nuremberg Towers (1876); Bronze Horses of St. Mark's—Venice (1877), Lady Ashburton; Decorative Panel (1878); Interior of Chapel adjoining Sala del Cambia—Perugia; Venice—Ancient and Modern (1880); Remote Quarter of Paris in 1878 (1881).

COLIN, ALEXANDRE (MARIE), born in Paris, Dec. 31, 1798, died there, Nov. 23, 1875. Genre painter, pupil of Girodet-Trioson; director several years of School of Design in Nîmes. Medals: 2d class, 1824 and 1831; 1st class, 1840; L. of Honour, 1873. Works: French Fish-market (1832), National Gallery, Berlin; Scene in Otaheite, Street of Calcutta (1841); Flanders Fisherwomen (1842); Christopher Columbus (1846), Masaniello (1848); Christ on the Cross (1850), bought by State; Michelangelo watching at his Servant's Bedside (1855); Scene in the Roman Campagna, Columbus's first Arrival in Spain (1857); Nymphs Bathing, Breton Peasant (1859); Reception of Columbus by Ferdinand and Isabella at Barcelona, Lorenzo de' Medici and Michelangelo, Public Reader on Mole of Naples, Encounter in the Desert, Moorish Interior (1861); Mater Dolorosa, Death of Gessler, Suburb of Isel at St. Omer (1863); Flanders Fishermen, Fisherman at Foot of a Cliff (1864); Christ in Garden of Olives, Gypsies Halting (1865); King Candaules, Satyr and Bacchante (1866); Joy of the Hearth, Who giveth to the Poor lendeth to the Lord (1868); Little Sister (1869); Hurricane on Borders of Sea (1870); Drama of the Sea (1873); Before Marriage (1874).—Montrosier, Artistes modernes.

COLIN, PAUL, born at Nîmes in 1838. Landscape painter; son and pupil of Alexandre Colin and pupil of J. P. Laurens. Medal, 3d class, 1875; L. of Honour, 1883, Works: Farm of Groult, Little Marauders (1875); Moat of Hogue, Plateau of Criquebœuf (1876); Road of Yport (1877); Two Views at Valmont (1879); Valley of Yport (1880); Street in Toledo (1881); Pool of Criquebœuf (1882); Pool of Guéville, Appleyard at Loysel (1883); Farm Stable, Ducks (1884); Mare aux Pigeons (1885).

COLLANTES, FRANCISCO, born in Madrid in 1599, died there in 1656. Spanish school; pupil of Vincenzo Carducci; best known as a landscape painter, though he painted also figures, animals, and fruit and flowers. Works: Vision of Ezekiel, Burning of Troy, St. William of Aquitaine, two landscapes, Madrid Museum; Burning Bush, Louvre; Landscape, Munich Gallery; St. John Baptist, Hermitage, St. Petersburg.—Viardot, 267; Ch. Blanc, École espagnole; Madrazo, 392.

COLLART, Mme. MARIE, born in Brussels; contemporary. Landscape painter. Medals: Paris, 1870, 3d class, 1878. Works: Winter, Autumn (1868); The Source, Bakeroom (1869); Sunday Morning, Orchard (1870); Old Orchard, Winter Evening (1872); Farm Yard at Dunkirk (1873); Peasant's Garden at Beersel—Belgium, Old Beersel Road in Winter (1874); View at Calvoet near Brussels (1875); Evening, April (1879); Mill of Calvoet, Canal of Rusbraeck (1881); Valley de la Senne (1882).

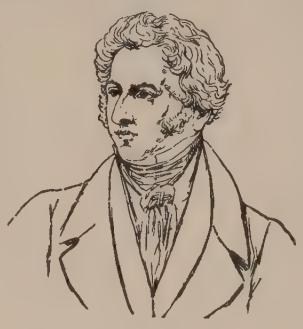
COLLIER, JOHN, born in England; contemporary. Figure and portrait painter. Works: The Aiguille verte—from Argentière (1877); Last Voyage of Henry Hudson (1881); Clytemnestra, portraits of the Lord Chancellor, Chas. Darwin, and Sir George Campbell (1882); portrait of Huxley (1883); Sir George Biddell Airy (1884); Lady Loraine (1885). His wife, Marion Collier, daughter of Prof. Huxley, is also a painter of promise. Her Coming Tragedian was exhibited at Royal Academy in 1882.

COLLIN, (LOUIS JOSEPH) RAPHAEL, born in Paris; contemporary. Figure and portrait painter, pupil of Cabanel. Medal, 2d class, 1873; L. of Honour, 1884. Works: Slumber (1873); Venetian Girl; Young Girl of Basle (1874); Idyl (1875); Daphnis and Chloë (1877); The Dance (1881); Idyl (1882); Portraits (1883); Summer (1884).

COLLIN DE VERMONT, HYACINTHE, born at Versailles, January 19, 1693, died in Paris, February 16, 1761. French school. History painter, pupil of Jouvenet; received into the Academy in 1725, professor in 1733, adjunct rector in 1754. Works: Birth of Bacchus (1725), Tours Museum; Scenes in History of Cyrus, Descent from the Cross, The Gods cutting the Wings of Cupid, Judgment of Solomon (1737); Marriage of Alexander and Roxana (1745); History of Cyrus (33 pictures, 1751); Presentation of the Virgin (1755), St. Louis', Versailles; Marriage of St. Catherine, Lyons Museum. —Bellier de la Chavignerie, I. 279.

COLLINGWOOD, WILLIAM, born at Greenwich, England, in 1819. Landscape painter, water-colours; pupil of J. D. Harding; first exhibited in 1839; elected associate of Society of Painters in Water-Colours in 1855. Paints chiefly mountain scenery and interiors. Works: Cloud-Caps from Summit of Snowdon, Sunset from the Rigi, Sunday at Haddon Hall, Lake of Como, Mauvais Pas, Mont Blanc, Ludlow Castle.

COLLINS, WILLIAM, born in London,



Sept. 18, 1788, died there, Feb. 17, 1847. Son of a picture dealer; student at Royal Academy in 1807–14; became an A.R.A. in 1814, and R.A. in 1820. Painted chiefly landscapes with rustic groups. After visiting France, Holland, and Belgium, spent two years in Italy in 1836–38, and gathered material for pictures of Italian life. Though his art was feeble, his pictures were popular on account of the character of his subjects, and many of them have been engraved. Works: Blowing Bubbles (1810); Weary Trumpeter, Young Fifer (1811); May Day (1812); Sale of Pet Lamb (1813); Bird Catchers (1814); Shrimp Boys (1816); Sunrise, Fishermen coming Ashore (1817); Scene on Coast of Norfolk, Bird's Nest (1818); Watching for a Bite (1820); Bird Trap (1821); Woodcutters, Clovelly—N. Devon (1822); Fish Auction (1823); Stirling Castle, Cherry Seller (1824); Buying Fish on the Beach, Prawn Fishers (1825); Fisherman's Departure (1826); Frost Scene, Buying Fish (1827); Doubtful Weather, Freshwater Bay (1828); Morning after Storm, Summer Moonlight, Prawn Fishing (1829); Mussel Gatherers (1830); Shrimpers, Morning Bath, Nutting Party (1831); Skittle Players, *Rustic* Civility (1832); Stray Kitten (1833); Rustic Hospitality, Morning Lesson (1834); Mari-

ner's Widow (1835); Sunday Morning, *Happy* as a King, Leaving Home (1836); Scene near Subiaco, Young Lazzaroni playing Game of Arravoglio (1839); Christ in the Temple, Ave Maria, Passing Welcome (1840); Disciples at Emmaus, Caves of Ulysses, Woodcutter's Repast (1841); Prayer, Welsh Guides (1842); Madonna, Windy Day, Sultry Day (1843); Catechist, Morning—Boulogne (1844); Fetching the Doctor, Sunrise at Sea (1845); Early Morning, Mead-foot Bay (1846). His son, Charles Allston Collins (1828–1873), who married Charles Dickens's daughter, was also a genre painter, but turned to literature.—Memoir by his son, Wilkie Collins (London, 1848); Sandby, i. 365; Art Union Monthly Journal, April, 1847; Art Journal (1855), 141; Redgrave, Century, ii. 410; Ch. Blanc, École anglaise.

COLLINSON, ROBERT, born in Cheshire, July, 1832. Landscape and genre painter, student of Government Schools of Design, Manchester; removed about 1854 to London, where he was for many years professor of painting in the S. Kensington schools. Works: Hopes and Fears (1862); Ordered on Foreign Service (1864); Money Changer, Leisure Hour (1865); Close of Day (1868); Sacred Spot (1869); Dawn of Hope (1870); Absorbed in Robinson Crusoe (1871); To Win or Die (1872); The Escape (1873); Leaves from Nature (1874); Sunday Afternoon (1875); Home, Mill Pool (1878); Light in the Cottage (1879); English Home (1883); The Last Mile (1884).

COLMAN, SAMUEL, born in Portland, Me., in 1832. Landscape painter, pupil of A. B. Durand in New York. Visited France and Spain in 1860–62; went abroad a second time in 1871, and travelled in Switzerland, Germany, North Africa, Italy, France, and Spain. Elected N. A. in 1862. Studio in New York. Works: Bay of Gibraltar; Andernach on the Rhine; Street Scene in Caen — Normandy; Market Day in Brittany — Le Mans; Arab Caravansary (1879); Arab Burying-Ground, Genesee River at Avon, Dutch Boats off Coast of Holland (1880); Evening at Amalfi—Italy, Misty Afternoon in Venice (1881); Zandam —Holland, Ruins of Moorish Mosque—Algeria (1882); Tower of Giralda (1884).—Sheldon, 72.

COLONNA, ANGELO MICHELE, born in Como in 1600, died in Bologna in 1681 or 1687. Bolognese school; pupil of Ferrantini and of Dentone, with the latter of whom he painted many frescos in Bologna, Colonna painting the figures in his master's landscapes and architectural pictures. He acquired a great reputation as a decorative fresco painter. After the death of Dentone (1632) he associated with himself Agostino Metelli, and the two executed numerous works in Bologna, Ravenna, Parma, Modena, Rome, and other cities. In 1659 they went, at the invitation of Philip IV., to Madrid, and decorated several halls in the palace of Buen Retiro. After Metelli's death Colonna returned to Italy, and with Giacomino Alboresi as his collaborator executed many important works in Bologna, Florence, and elsewhere.—Malvasia, ii. 345; Lanzi, iii. 136; Ch. Blanc, École bolonaise; Gualandi, Guida.

COLOTES, painter, of Teos, about 396 B.C. He was defeated in a painting contest by *Timanthes*, whose famous picture of the Sacrifice of Iphigenia carried off the prize. —Quin. ii. 13, 12.

COLUMBARIUM, Hector *Leroux*, Luxembourg, Paris; canvas, H. 4 ft. 7 in. × 3 ft. 4 in. A funeral in the Columbarium of the Palace of the Cæsars, Rome. The procession is coming down a steep stairway, the upper part of which is illuminated by sunlight through an archway; below, at right, two musicians.—Salon, 1864.

COLUMBINE, LA, Bernardino *Luini*, formerly attributed to Leonardo da Vinci, Hermitage, St. Petersburg; wood, transferred to canvas, H. 1 ft. 5½ in. × 1 ft. 2 in. A beautiful girl, "en déshabille," sits under a rock overgrown with ivy, looking at a columbine held in her left hand; her white dress, with yellow ornaments, is held by a jewelled brooch, leaving one breast uncover-

ed; a blue tunic falls from the left shoulder. Believed to be a portrait of one of the mistresses of Francis I. Called also Flora and Vanity. In cabinet of Marie de Medicis in 1649; afterward in Orleans Gallery, whence sold (1829) to Mr. Udney for $105, passed thence to Banker Walckiers, Brussels, and then to gallery of The Hague; sold at sale of William II. (1850) to Hermitage for

La Columbine, Bernardino Luini, Hermitage, St. Petersburg.

40,000 florins. Copy in Stafford House, London, and another at Stratton (Sir Thos. Baring). Attributed by C. & C. to A. Solario. —C. & C., N. Italy, ii. 58; Heaton, 258, 296; Waagen, Ermitage, 35; Vasari, ed. Mil., iv. 63; Rigollot, Hist. des Arts, etc., i. 292.

COLUMBUS DISCOVERING LAND, Hermann Freihold *Plüddeman*, National Gallery, Berlin; canvas, H. 4 ft. × 4 ft. 7 in.; signed, dated 1836. Columbus leans against the mast with folded hands and upraised eyes, while his officers prostrate themselves before him in shame and contrition; near the bow, sailors greet the land with passionate gestures; others embrace each other.

COLUMBUS, LANDING OF, John *Vanderlyn*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. The first landing of Columbus and his followers in the New World—at San Salvador. Painted in 18— for $10,000. Engraved on back of $5 United States national bank notes.

COLUMBUS, DEATH OF, Gustaav *Wappers*, private gallery. Columbus, lying upon his bed, places his hand on the head of a young man kneeling beside him; by the bedside is a large chest, from which the chains Columbus had worn are partly hanging out. Engraved by D. Devachez.—Art Journal (1865), 268.

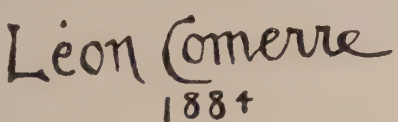
COLYER, VINCENT, born at Bloomingdale, N. Y., in 1825. Landscape painter; pupil of John R. Smith and of the National Academy. Practised his profession in New York many years, exhibiting at the National Academy. Elected an A.N.A. in 1849. Studio in Rowayton, Conn. Works: Johnson Straits — British Columbia, J. N. Stearns, New York; Columbia River (1875); Portrait of Geo. H. Story, National Academy, New York; Pueblo — Indian Village, Passing Shower (1876); Home of the Yackamas—Oregon, H. Bigelow, New York; Contraband, T. Kensett, Baltimore; Darien Shore—Connecticut, Rainy Day on Connecticut Shore, Sunrise (1881); Winter on Connecticut Shore, Winter Bit (1884); Spring Flowers (1885).

COMAN, CHARLOTTE B., born at Waterville, N. Y.; contemporary. Landscape painter, pupil of James Brevoort, of H. Thompson, and in Paris of Émile Vernier. Painted six years in France and Holland. Studio in New York. Works: French Village (1876); Sunset at the Seaside—France (1877); Near Fontainebleau, Borders of the Marne, Peasant Home in Normandy (1878); Cottage in Picardy (1881); Old Windmills in Holland, Spring Time in Picardy—France (1882); View near Schiedam—Holland (1883); Street in Cernoy La Ville—France, Farmer's Cottage in Picardy (1884); Poppy Field in Normandy (1885).

COMBA Y GARCIA, Don JUAN; contemporary. Historical genre painter. Medal, Madrid, 1885. Works: Doña Leonor la Bella asking Justice of Don Pedro I. of Castile (1878); At the Ringing of the Angelus (1881); Idealism and Reality (1885).—La Ilustracion (1878), i. 402; (1879), i. 76; (1881), ii. 331; (1885), i. 235.

COMBAT, Wm. *Etty*, National Gallery, Edinburgh; canvas, H. 10 ft. 4 in. × 13 ft. 3 in. Two men fighting; the younger, whose sword lies broken at his feet, is wounded and forced upon his knees, while his adversary, grasping him by the hair, is about to deal a deadly blow, but is restrained by a woman who throws herself at the conqueror's feet and appeals for mercy. Royal Academy, 1825; sold to John Martin, £300. Engraved by G. T. Doo.—Painters of Georgian Era, 67; Gilchrist, Life, 227.

COMERRE, LÉON FRANÇOIS, born at Trélon (Nord); contemporary. Genre painter, pupil of Cabanel. Won the grand prix de Rome in 1875. Medals: 3d class, 1875; 2d class, 1881; Philadelphia Exhibition, 1876.



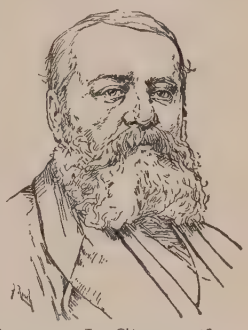
Works: Cassandra (1875); Juno, Jezebel devoured by Dogs (1878); Amorous Lion (1879); Samson and Delilah (1881); A Star (1882); Silenus and Bacchantes (1883); Pierrot, Madeleine (1884).

COMMITTEE ON MORAL BOOKS, Georges Jean *Vibert*, Wm. H. Vanderbilt, New York; canvas, H. 1 ft. 7 in. × 2 ft. 2 in. Two holy fathers, who are examining the books and committing the indecorous ones to the flames, are having a good laugh over some racy passage which one of them is reading aloud.—Latham sale, New York, 1878, $4100.

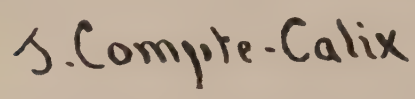
COMONTES, FRANCISCO, died in Toledo, Feb. 10, 1565. Spanish school; history and portrait painter, son and pupil of Iñigo Comontes, scholar of Rincon. Painter to the Cathedral of Toledo from 1547 until his death. Painted many ecclesiastical dignitaries.—Stirling, i. 149.

COMPROMISE OF NOBLES AT BRUSSELS, Édouard de *Biefve*, Brussels Museum; canvas. Signing of the protest against the arbitrary acts of Philip II. by the nobles of the Netherlands, in the Hôtel Cuylenburg, Brussels, Feb. 16, 1566. In the foreground is Count Philip van Marnix, author of the document, and facing him, Count Horn, about to sign it; on the steps behind, Count Brederode talks to the assembly; Egmont is seated in an arm-chair in right foreground, with William of Orange standing near him. Painted in 1841. Replica in small, National Gallery, Berlin.

COMPTE-CALIX, FRANÇOIS CLAUDIUS, born at Lyons, Aug. 28, 1813, died at Chazay-d'Azergues, July 29, 1880. Genre painter, pupil of Jean Cl. Bonnefond. Many of his works have been engraved and lithographed. Medals: 3d class, 1844, 1857, 1859, 1863. Works: Mother and Stepmother (1845); Love in the Castle and Love in the Cottage (1846); Alone in the World (1848); Fortune and Happiness (1852); Encouragement and Forgiveness (1855); The Four Corners, Poor Mother (1857); Frightened Deer (1858); The Heart's Victory (1859); No Smoke without some Fire, Learning to Sin (1861); Departure of the Swallows, Old Friend (1863); Boarding-House Friends, Swallow's Nest (1864); Viper's Nest, Rose is Dead (1865); Evening (1866); Woman Reading, Country Agent (1867); Orphan Girl (1869); Poor Love (1870); Geography Lesson (1872); Simple Story (1873); Don't waken Him, Adam and Eve, Souvenir of Cannes (1874); Path that leads very Far, Where are they Going? Good-Night, Neighbour (1875); Venice in 16th Century, Not the Smallest



Brother (1876); Wedding in La Bresse, He told Me (1877); Search for the Truth, Tell me about That (1878); Attacking the First Lines, Dead Leaves (1879); Susannah Bathing, The Hospital Nurse (1880).—Larousse; Hamerton, Painting in France; Kunst-Chronik, xv. 688; Montrosier.



COMTE, PIERRE CHARLES, born in Lyons, April 23, 1823. Genre and history painter; pupil of Delaroche, H. Vernet, and Robert Fleury. Medals: 3d class, 1852; 2d class, 1853, 1855, and 1857, and 3d class, 1867; L. of Honour, 1857. Works: Last Throw of Dice, Coronation of Inez de Castro, Charles IX. visiting Coligny, Jeanne d'Albret with René (1848 to 1853); Henri III. and Duke of Guise (1855), Luxembourg Museum; Arrest of Cardinal de Guise and of d'Espaignac, Bass Viol Player (1855); Lady Jane Grey, Henri III. visiting his Menagerie (1857); Alain Chartier and Margaret of Scotland, Cardinal Richelieu (1859); *Joan* of Arc at the Coronation of Charles VII. (1861); Charles V. and the Duchesse d'Étampes, Recreation of Louis XI. when Sick, Rabelais's Seigni Joan (1863); Eleanor of Este making her Son, Henry of Guise, swear to avenge his Father (1864); Charles V. in Castle of Ghent after Abdication, Young Dutch Lady embroidering (1866); Henri III. at Time of Murder of Duke of Guise, Body-Guard of 17th Century (1867); Gypsies exhibiting Dancing Pigs to Louis XI., The Mirror (1869); Marie Touchet (1870); Carp at Fontainebleau in 16th Century (1874); Winter (1876); Cards, Don Quixote's Niece (1877); Dante (1878); Love chasing Time, Time chasing Love (1879); Francis I. putting Rings upon Carp at Fontainebleau (1880); Corps de Garde under Louis XIII., The Pigeons (1884). Works in United States: Scene at Fontainebleau (1874), Corcoran Gallery, Washington; The Young Prince, W. H. Vanderbilt, N. Y.

CONCA, SEBASTIANO, born at Gaeta in 1679, died in Naples in 1764. Neapolitan school; history painter, pupil of Fr. Solimena; visited Rome in 1706 and drew from the antique for five years. Employed in decorating S. Clemente with frescos, he executed his task so successfully that Clement XI. knighted him and gave him many public commissions. He painted also for the kings of Spain, Portugal, Sardinia, and Poland, for the Elector of Cologne, and for the cities of Siena, Pisa, Loretto, Palermo, and Gaeta; but he was indebted rather to the decadence of art in his time than to any original merit. Works: Abraham sending away Hagar, Berlin Museum; Herod and the Magi, Dresden Gallery; Joseph in Prison, Darmstadt Museum; Christ in the Wilderness, Death of Seneca, Madrid Museum; Assumption, S. Martino and S. Luca, Rome; St. Francis Xavier, Ancona Museum. His brother, Giovanni Conca, painted in his style and made good copies.—Lanzi (Roscoe), i. 517.

CONCEPTION, IMMACULATE (Fr., Conception; Ital., Concepcion; Sp., Concepcion; Ger., Empfängniss Mariä). The pictorial representation of the doctrine that the Virgin came into the world free from the stain of original sin.

By *Murillo*, Mrs. Wm. H. Aspinwall, New York; canvas, H. 6 ft. 6 in. × 4 ft. 5 in. The Virgin, looking up to left, standing in hollow of crescent moon, with hands on breast; beneath each side, four cherubs, with palm, lily, and olive branches; above, each side, five heads. Taken from Royal Palace, Madrid, by General Desolle, whose daughter sold it to Mr. Woodburn, from whom bought by King of Holland for about £4,000; sold in 1857 to Mr. Aspinwall. Repetitions: Lord Overstone, London; with changes, Louis Philippe sale (1853).—Stirling, iii. 1418; Harper's Weekly, June 30, 1858; Curtis, 132.

Murillo, Capuchin Church, Cadiz; canvas, H. 6 ft. 10 in. × 5 ft. 4 in. The Virgin,

standing in hollow of crescent moon, looking upward, with hands on breast; above her head, a circle of stars; around her, cherubs and heads.—Ponz, Viage, xvii. 340; Curtis, 127.

By *Murillo*, Wm. C. Cartwright, Aynhoe, Northamptonshire, England; canvas, H. 5 ft. 6 in. × 3 ft. 6 in. The Virgin, looking up front, standing in hollow of crescent, with hands crossed on breast; at her feet, five cherubs, one with a palm; two others hold roses and lilies; above, in each corner, four heads. Brought from Spain about 1760 by John Blackwood, from whom, by inheritance. Mezzo. by McArdell.—Curtis, 131.

By *Murillo*, Earl of Northbrook, London; canvas, H. 6 ft. 3 in. × 4 ft. 9 in. The Virgin, standing in hollow of crescent, tips of fingers touching before left shoulder; beneath, ten cherubs with a palm, flowers and square mirror; above, each side, six heads. Formerly in Convent of Carmelitas Descalzos, Madrid; brought from Spain by Lebrun. Engraved by M. S. Carmona; R. Graves.—C. Bermudez, ii. 63; Ponz, Viage, v. 248; Buchanan, Memoirs, ii. 255; Curtis, 131.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 7 ft. 9 in. × 6 ft. 5 in. The Virgin, standing on outside of a crescent, looking up nearly front; tips of fingers touch before left shoulder; beneath her feet four heads; on right of these a cherub, and on left four others, three of whom hold flowers, palm, and olive; in left upper corner, five heads, and opposite, two cherubs with a scarf. Carried to Venice by Marqués de Esquilache, Spanish Ambassador; became property of Cardinal Gregorio, who gave it to Pius VI., who gave it to his nephew, the Duke Braschi; bought from Duke Braschi in 1842 for Hermitage. Repetition: Mrs.

Immaculate Conception, Murillo, Louvre.

Culling-Hanbury, Hertfordshire; in family since 1766; bought in at Culling-Eardley sale (1860) at £9,000; engraved by Knolle. Curtis, 134–5; Hermitage Cat., 128.

By *Murillo*, Louvre; canvas, H. 1 ft. 2 in. × 10 in. Called in Louvre Cat. Vierge glorieuse. The Virgin, about twelve years old, standing on a globe, looking down and front, tips of her fingers touching before left

shoulder; on left, three cherubs and three heads; on right, two cherubs and five heads; below, on right, buildings faintly seen. Bought in 1855 from José de Mazarredo. Lithographed by Llanta.—Curtis, 131; Villot, Cat. Louvre.

By *Murillo*, Louvre; canvas, H. 5 ft. 8 in. × 9 ft. 4 in. The Virgin, looking down and front, standing in hollow of crescent moon, the tips of her fingers touching before left breast; beneath, on left, six half-length worshippers, one pointing to Virgin; on right two cherubs bearing a scroll; above, each side, three heads. Painted about 1665 for S. M. de las Nieves (la Blanca), Seville; originally semicircular, but enlarged; carried off by Marshal Soult; purchased for Louvre of M. Lom (1817) for 6,000 fr. Engraved by Migneret.—C. Bermudez, ii. 52; Carta, 62; Filhol, Musée, xi. 43; Villot, Cat. Louvre; Curtis, 130.

By *Murillo*, Louvre; canvas, H. 9 ft. × 6 ft. 3 in. The Virgin, standing in hollow of crescent moon, looking upward to left, her hands on her breast; surrounded by many cherubs and heads. Painted in 1678 for the Hospital de los Venerables Sacerdotes; carried off by Marshal Soult, who offered it for sale in 1823 at 250,000 fr.; sold at Soult sale (1852) to French Government for 615,300 fr. (including government tax of 5 per cent.), the highest price ever paid for any picture up to that time. Copy, with changes, by Clemente de Torres, in Cathedral, Cadiz. Study, signed and dated 1664, in possession of Countess of Rosebery. Engraved by A. Lefevre; Burdet; L. Massard; Cousin; W. French; Regnault (bust only); Mezzo. by H. Eichens; Cornillet (2); lithographed by Llanta; Geoffroy; Pingot; Graille; Jacott, and others.—Ch. Blanc, École espagnole; Cean Bermudez, Carta, 93; Ponz, Viage, ix. 123; Gaz. des B. Arts (1875); Curtis, 129; Villot, Louvre.

By *Murillo*, Madrid Museum; canvas, H. 3 ft. 2 in. × 2 ft. The Virgin, standing on a crescent with joined hands and eyes raised; at her feet, three cherubs, one of whom holds her flowing mantle, others with palms and roses; two cherubs on left hold a mirror; above, many heads. Collection of Isabel Farnese.—Curtis, 129; Madrazo, 481.

By *Murillo*, Madrid Museum; canvas, H. 6 ft. 9 in. × 4 ft. 9 in. The Virgin, looking front, standing in hollow of crescent moon, palms of hands touching before left shoulder; beneath, four cherubs, with flowers and palms; above, four heads in each corner.

Immaculate Conception, Murillo, Madrid Museum.

From Palace of S. Ildefonso. One of the best representations of the subject. Lithographed by F. de Craene; A. Lemoine; H. Raunheim; E. Lasalle; mezzo. by D. Martinez.—Dohme; Becker; Curtis, 128; Madrazo, 481.

By *Murillo*, Madrid Museum; canvas, H. 7 ft. 3 in. × 3 ft. 11 in. The Virgin, looking

upward, standing in hollow of crescent moon, with hands crossed on her breast; five cherubs grouped at her feet, one with lilies and roses, another with palm and olive branches. Brought to Madrid in 1816 from Palace of Aranjuez. Engraved by B. Vasquez; mezzo., J. Ballin. — Curtis, 128; Madrazo, 482.

By *Murillo*, S. Felipe Neri, Cadiz; figures full-length, life-size. The Virgin, standing on clouds, looking up to right, the palms of her hands touching before her left breast; about her, heads and cherubs, two of whom extend their hands as if to crown her.—Palomino, iii. 422; Curtis, 127.

By *Murillo*, Seville Cathedral, Chapter Room; wood, figures life-size. The Virgin, looking down to right, standing in hollow of crescent moon, the palms of her hands touching before her left breast; beneath, three heads and three cherubs with roses and palm; above these, on each side, two cherubs, and above them, eight heads. Painted about 1668; never engraved.—Curtis, 127.

By *Murillo*, Seville Museum; canvas, H. 2 ft. × 1 ft. 6 in. The Virgin, looking up to right, standing in hollow of crescent moon, the palms of her hands touching before her left shoulder; above her head, a circle of stars; beneath her feet, three heads, and three in each corner above. From Colégio de Maese Rodrigo, Seville.—Curtis, 127.

By *Murillo*, Seville Museum; canvas, H. 12 ft. 10 in. × 9 ft. The Virgin, looking downward, standing on a globe, her hands — the palms touching — raised above left shoulder; one cherub on right, three on left. Painted in 1645–48 for church of convent of S. Francisco, Seville. Engraved by J. M. Martin; lithographed by G. Weinhold.—C. Bermudez; Carta, 97; Quilliet; Curtis, 126.

By *Murillo*, Seville Museum; canvas, H. 7 ft. 4 in. × 5 ft. 10 in. The Virgin, looking upward to right, standing in hollow of a crescent; on left, beneath, three heads and four cherubs, two of whom hold a round mirror, a third with a palm branch; above, five heads; on right, beneath, a cherub with roses; above, three cherubs with a scarf. Painted about 1676 for Capuchin Convent, Seville; placed in Museum in 1840. Repetition, with slight changes: Samuel Sandars, Tunbridge Wells, Kent.—Cean Bermudez, Carta, 93; Curtis, 126.

By *Murillo*, Seville Museum; canvas, arched top, H. 9 ft. 2 in. × 6 ft. 3 in. The Virgin, looking upward, standing in hollow of a crescent; on each side, three cherubs and some heads; above, the Father Eternal with arms outstretched; beneath, the dragon on a section of the globe. Painted about 1676 for Capuchin Convent, near the Cordova Gate, Seville; removed on its suppression in 1835 to Cathedral; thence in 1840 to Museum.—Cean Bermudez, Carta, 88; Ponz, Viage, ix. 138; Curtis, 124.

By Gio. Andrea *Sirani*, Bologna Gallery; canvas, H. 7 ft. 7 in. × 4 ft. 10 in. The Virgin, surrounded by a glory of angels, standing upon the crescent moon, which rests upon the head of the serpent coiled round the globe of the earth; above, the Eternal, with his hands upon her shoulders. Formerly in Ch. dell' Osservanza. Engraved by F. Rosaspina.—Pinac. di Bologna, Pl. 28.

By *Spagnoletto*, Madrid Museum; canvas, H. 7 ft. 3 in. × 5 ft. 3 in. The Virgin standing above the moon, trampling upon the dragon, in a glory of light and clouds with cherubim and seraphim; below, a landscape with the sea in distance, and attributes of the Virgin. Bought by Ferdinand VII. in 1833.—Madrazo.

By *Velasquez*, Sir Bartle Frere Collection, London; H. 4 ft. 6 in. × 3 ft. 4 in. The Virgin, her head surrounded by a glory of stars, with her hands joined and long hair falling on her shoulders, stands on a transparent globe, around and through which are seen a temple, ship, trees, etc. Formerly in Convent of Carmelitas Calzados, Seville; bought, with St. *John* Evangelist, in 1809, from Don Manuel Lopez Cepero, President of Academy of Fine Arts, Seville. First manner.—

Stirling, iii. 1450; Jameson, Madonna, 49; Curtis, 3.

Subject treated also by Giorgio Vasari, Lucca Gallery; Benozzo Gozzoli, Pisa Gallery; Piero di Cosimo, Uffizi, Florence;

Concert, Michaelangelo da Caravaggio, Louvre, Paris.

Girolamo Mazzuola, Parma Gallery; Dosso Dossi, Dresden Gallery; Carlo Maratti, Vienna Museum; Sassoferrato, Brera, Milan; Juan de Juanes, Granada Museum; Antonio Palomino, ib.; Agostino del Castillo, Cordova Cathedral; Valdes Leal (2), Convent of La Merced, Seville; Vincenzo Carducci, Fomento Museum, Madrid; G. B. Tiepolo, ib.; Tintoretto, Church of La Madonnetta, Genoa; G. B. Paggi, Capuchin Church, ib.; Rubens, Madrid Museum; Pichon (Salon, 1868).

CONCERT, Michelangelo da *Caravaggio*, Louvre, Paris; canvas, H. 4 ft. × 5 ft. 7 in. Eight musicians, half-length, standing before a desk, playing different instruments; an organist, seated upon a stool, accompanies them.—Filhol, iv. Pl. 248; Landon, Musée, xii. Pl. 70.

By *Domenichino*, formerly at St. Cloud; canvas, H. 4 ft. 10 in. × 5 ft. 5 in. Four young men standing around a table, on which lie a guitar and music books; one, richly dressed, holds a violin and points with his bow to a bar of music, concerning which another is questioning him; a third is tuning a lute, and the fourth, a child, holds a violin. Painted at Rome for Cardinal Ludovisi; sold by his nephew, Prince Ludovisi, to M. de Noguet, who took it to France; passed, with Domenichino's St. Cecilia, through hands of Jabach, to Louis XIV. Burned with Château in 1870?—Musée français, i.

By *Giorgione*, Pitti, Florence; canvas, H. 3 ft. 6 in. × 4 ft. Figures half-length. An Augustinian monk sits at a harpsichord, with his fingers on the keys; he has just struck a chord, and turns to his companions, a clerk, bald, dressed in white and black, with a lute, and a young man in Spanish costume, with long hair, and cap with white feathers. No simpler yet more effective picture than this is to be found among the masterpieces of the 16th century. Figures long thought to be portraits of Calvin, Luther, and Melancthon. Bought in 17th

Concert, Giorgione, Pitti, Florence.

century by Leopold of Tuscany from Paolo del Sera. Copy in Palazzo Doria, Rome. Engraved by Rossi.—C. & C., N. Italy, ii. 144; Gal. du Pal. Pitti, i. Pl. 5.

By Gerard *Terburg*, Louvre, Paris ; wood, H. 1 ft. 6 in. × 1 ft. 5 in.; signed. A young woman, seated near a table, is singing, holding a sheet of music in one hand and beating time with the other ; at left, behind the table, a woman standing accompanies her with a sistrum ; at right, a page brings a glass upon a silver tray.—Villot, Cat. Louvre.

CONCERT, RUSTIC, *Giorgione* (?), Louvre ; canvas, H. 3 ft. 7 in. × 4 ft. 3 in. A nude woman, with back to spectator, sits under a tree with two young men, one holding a lute ; at the left, a scantily clad woman pours water into a stone tank from a glass vase ; in glade beyond, a shepherd. Probably by an imitator of Sebastian del Piombo. In collection of Charles I. of England ; acquired by Jabach, who sold it to Louis XIV. Engraved by N. Dupuy; Hoelzel ; J. Falck.—C. & C., N. Italy, ii. 146 ; Cab. Crozat, ii.; Musée français, ii.; Filhol, iii. 213 : Landon, Musée, vii. Pl. 59.

Rustic Concert, Giorgione, Louvre.

CONCERT OF WOMEN, *Tintoretto*, Dresden Gallery ; canvas, H. 4 ft. 8 in. × 6 ft. 11 in. Several young women, nude, playing musical instruments. From Prague Gallery. Restored by Palmeroli.

CONDEMNED MAN, LAST DAY OF, Michael *Munkácsy*, Mrs. W. P. Wilstach, Philadelphia. Scene : interior of a Hungarian prison. A condemned man receiving, on the day before execution, according to local custom, visits from his townsmen, who bring offerings of money to pay for masses for his soul. Etched by A. Mathey (1883) Photogravure in Art Treasures of America. —Art Treas. of Amer., iii. 30.

CONEGLIANO, BATTISTA DA. See *Cima* da Conegliano.

CONFERENCE AT POISSY, Joseph Nicolas *Robert*-Fleury, Luxembourg Museum ; canvas, H. 3 ft. × 4 ft. 4 in. To settle the differences between the Protestants and the Catholics a conference was held at Poissy, in 1561, in the presence of Catherine de Medicis and the young King Charles IX. Theodore Beza appeared for the Protestants. Salon, 1840.

CONFERENCE, RETURN FROM, Gustave *Courbet*, Louvre ; canvas. A party of jolly monks, returning from the conference, are evidently under the influence of wine. One, mounted upon a donkey, is held in his seat by two of his comrades, while others follow in a straggling procession. In foreground, left, are a peasant and his wife, the latter kneeling devoutly, the former standing in a defiant and contemptuous attitude. Painted in 1863. Purchased at Lepel-Cointet sale for 15,600 francs.

CONFESSORS, RIVAL, Eduardo *Zamacoïs*, J. J. Astor, New York ; canvas, H. 1 ft. 6 in. × 2 ft. The interior of a church, with altar at left, the candles on which are being lighted by a Benedictine monk ; at right, two confessionals, a monk of same order in each box ; one, austere and grim, has no penitents before him, while the other, with a round, benevolent face, is thronged. Salon, 1869 ; sold to John Taylor Johnston ; at

his sale (1876), $6,500. Photogravure in Art Treasures of America.—Art. Treas. of Amer., ii. 6.

CONGNET, GILLIS, called Gillis met de Vlek, born at Antwerp in 1535, died at Hamburg, Dec. 27, 1599. Flemish school; history and portrait painter, pupil of Antonius Palermo and of Lambert Wenslyns, then spent several years in Italy. Master of Antwerp guild in 1561, dean in 1584–85. The siege of Antwerp caused him to remove to Amsterdam, whence he afterwards went to Hamburg.

Works: Portrait of Pierson la Hues, St. George (1581), Antwerp Museum.—Allgem. d. Biog., iv. 437; Biog. nat. de Belgique, iv. 269; Cat. du Musée d'Anvers (1874), 90; Van den Branden, 271.

CONINCK, DAVID DE, born in Antwerp in 1636, died in Rome in 1687. Flemish school. Animal and still-life painter, pupil of Peeter Boel; master of the guild in 1663. After travelling through Germany and France, settled in Rome, where he was received into the guild under the name of Ramelaar (rabbit), owing to the frequent occurrence of that animal in his pictures. Works: Bear Hunt, Stag Hunt, Amsterdam Museum; Garden with Domestic Animals,

Ghent Museum; Dead Ducks on a Tree, Museum, Vienna; Dead Game, Liechtenstein Gallery, ib.—Michiels, x. 327.

CONINCXLO (Coninxloo, Coninexloy), GILLIS VAN, born in Antwerp, Jan. 24, 1544, died in Amsterdam after 1604. Flemish school; landscape painter, pupil of Pieter Coecke the younger, then of one Leenaert Kroes, and of Mostaert; received into the guild in 1570. After travelling in France, he returned to Antwerp, but during the siege left for Zeeland, and then lived for ten years in Frankenthal, Palatinate, whence he moved to Amsterdam. At first he painted landscapes of extraordinary size, in which Marten van Cleef supplied the figures; afterwards smaller ones in the manner of Vinckebooms. Works: Jonah preaching to the Ninevites (1585), Copenhagen Gallery; Landscapes with Figures and Birds (1598, 1604), Liechtenstein Gallery, Vienna. —Allgem. d. Biogr., iv. 438; Biog. nat. de Belgique, iv. 359; Journal des B. Arts (1870), 50; Van den Branden, 306.

CONINXLO (Conixlo), JAN VAN, born at Brussels about 1489, died in Antwerp (?). Flemish school, history painter; son of a painter of the same name; removed to Antwerp, where he was received into the guild in 1552, and became a citizen in 1555. His works were formerly attributed to Gillis van C. Works: Triptych with Scenes in Life of St. Ann (1546), Birth of St. Nicholas, Death of St. Nicholas, Christ among the Doctors, Marriage at Cana, Brussels Museum. By Cornelis van Conixlo, otherwise unknown, is a picture in the same museum: Parentage of the Virgin (signed and dated 1526).—Biog. nat. de Belgique, iv. 357; Fétis, Cat. du Mus. royal, 103.

CONRAD, ALBERT, born at Torgau, Feb., 1837. Genre and architecture painter, mostly self-taught. Travelled in Tyrol, Westphalia, and on the Rhine. Studio in Berlin. His genre scenes are mostly humorous. Works: Well in Castle-Yard at Merseburg; Yard of Castle Hartenfels near Torgau, Barred, Pay Toll! Hiding Place; Goose Market in Berlin.—Müller, 111.

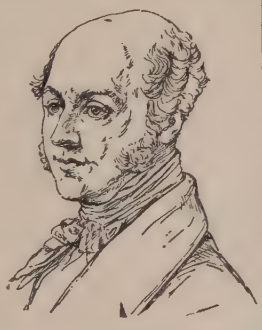
CONRAD, KARL EMANUEL, born in Berlin, March 30, 1810, died in Cologne, July 12, 1873. Architecture painter; pupil of Berlin Academy, then in 1835–39 of Düsseldorf Academy. Taught perspective there, and was professor at the Realschule. Works: St. Quirin's Church in Neuss, Interior St. Severin's in Cologne (1837); View of Wetzlar (1840); Mentz Cathedral (1841); Cologne Cathedral (1842); Replica in Ravené Gallery, Berlin; Custom House in London (1852); Interior of Cologne Cathedral (1871).

—Allgem. d. Biogr., iv. 441; Kunst-Chronik, viii. 675 ; Brockhaus, iv. 564.

CONRÄDER, GEORG, born in Munich in 1838. History painter, pupil of Munich Academy and of Piloty ; was in 1860 professor at the Art School, Weimar, and in 1862 professor at the Munich Academy. Works : Tilly in Gravedigger's House in Leipsic (1860); Destruction of Carthage (1861), Maximilianeum, Munich; Tasso in Prison, Charlotte Corday (1869) ; Mary Stuart and Rizzio (1876); Death of Joseph II. (1874); Meeting of Joseph II. and Pius VI. in 1782. In fresco : Foundation of Academy of Sciences, Natural Museum, Munich.—Brockhaus, iv. 565 ; Müller, 111.

CONSONI, NICCOLA, born at Rieti, Perugia, in 1814. History painter, pupil of Perugia Academy under Giovanni Sanguinetti and in Rome of Tommaso Mainardi. Works in fresco : Scenes from New Testament (1840), Vatican, Rome; Minerva's Contest with the Pierides (1845), Library, Palazzo Corsini, ib.; Raphael's Hours, Buckingham Palace, London ; Crucifixion, Ascension, The Patriarchs (1861), Prince Albert's Mausoleum, Osborne.—Müller, 112.

CONSTABLE, JOHN, born at East Bergholt, Suffolk, June 11, 1776, died in London, March 30, 1837. Landscape painter, pupil of Royal Academy in 1799, and later of Joseph Farrington and R. R. Reinagle. After painting portraits and history, he turned to landscape art as his real vocation, exhibiting his first picture in 1802. He did not, however, become a member of the Royal Academy until 1829 (A.R.A., 1819), and never during his lifetime enjoyed any great popularity in his native country. In France, on the contrary, he found early recognition, and is of all British painters the most highly esteemed, especially since he has become more widely known through the two landscapes, the Rainbow and Weymouth Bay, presented to the Louvre by Mr. Wilson, in 1873. The influence he exerted upon the modern school of French landscape painting, which is incontestable, fully entitled him to a place in the great national French collection. While there are many landscape painters who can paint nature in her tranquil moods, when she sits motionless as a model, there are but few who, like Constable, can fix upon canvas the coming storm, the rising wind, and the rapidly changing sunset. In treating masses of cloud driving across the sky or brooding over the treetops he has no rival. His pictures are sometimes heavily loaded, his foregrounds not free from spottiness, but their brilliancy, vigour of tone, and truth in representing accidental effects is such as to condone all shortcomings. Works : *Cornfield* (1826); *Valley* Farm (1835), Cornfield with figures (sketch), Barnes Common, National Gallery, London ; *Weymouth* Bay (1827), Cottage (1818), Rainbow (sketch of Salisbury Cathedral), Landscape (sketch of Hampstead Heath), Louvre ; *Salisbury* Cathedral (1823), Dedham Mill (1820), Hampstead Heath (2, 1827 and 1830), Boat Building, Water Meadows, S. Kensington Museum ; Salisbury Cathedral, *Yarmouth* Pier (1831).—Leslie, Memoir (London, 1842); Ch. Blanc, École anglaise ; F. de Conches ; Lucas, English Landscape Scenery from Constable's pictures (London, 1855); Art Journal (1855), 9; Sandby, ii. 54 ; Portfolio (1873), 93, 108, 117.



CONSTANCE DE BEVERLEY, TRIAL OF, Toby *Rosenthal*, Irving M. Scott, San Francisco ; canvas, H. 5 ft. × 8 ft. Scene from Marmion, Canto II. Constance, who ran away from her convent to follow Marmion, is tried for her crime before the holy fathers in the subterranean dungeons of the monastery and condemned to be immured alive in the wall.—Painted in 1883.

CONSTANT. See *Benjamin*-Constant.

CONSTANTINE, BAPTISM OF, *Raphael* (?) and Il *Fattore*, Sala di Costantino, Vati-

can ; fresco. Constantine, kneeling at the font in the Baptistry of the Lateran, is baptised by Pope Sylvester (portrait of Clement VII.) in presence of Church officials, pages, and a Roman family of converts ; Crispus, his son, awaits his turn to receive baptism. Designed by Raphael ; painted in 1524 by Il Fattore, who made unjustifiable deviations from the original drawing. The figure in black dress and velvet cap is his own portrait ; one in black, leaning against a column, is Baldassare *Castiglione*. Passavant says the composition is not by Raphael. It is the weakest of the frescos in the hall. Engraved by Fr. Aquila, Salandri, etc.—Passavant, ii. 302 ; Vasari, ed. Mil., v. 530.

CONSTANTINE, DONATION OF, *Raphael* (?), Sala di Costantino, Vatican ; fresco. Constantine's gift of Rome to Pope Sylvester. The Pope, seated on a throne in the old Basilica of St. Peter, blesses the kneeling Emperor, who presents him with a golden figure representing Rome ; among the many represented as attendants are Giulio Romano, Baldassare Castiglione, and the poets Pontano and Murello. Designed by Raphael ; painted about 1524 by R. del Colle ; some additions by G. Romano. Engraved by B. Franco ; by Fr. Aquila, Alogedo Fabri, Landon.—D'Anvers, 95 ; Passavant, ii. 303 ; Vasari, ed. Mil., v. 530.

CONSTANTINE AND HELENA, GLORY OF, *Palma* Vecchio, Brera, Milan ; wood, three panels, life-size. SS. Constantine and Helena supporting the cross, in middle ; SS. Roch and Sebastian in landscapes, at sides. Presented to Brera by Duke Melzi.—C. & C., N. Italy, ii. 467.

CONSTANTINE, VICTORY OF, *Raphael* and Giulio *Romano*, Sala di Costantino, Vatican ; fresco. The battle between Constantine and Maxentius at the Milvian Bridge (Ponte Molle), near Rome (A.D. 312). One of the largest historical subjects ever painted. Represents the crisis of victory, when Constantine, on horseback, is aiming a spear at Maxentius, who struggles with his horse in the Tiber ; in background, the Monte Mario ; above, three angels, with swords. Designed by Raphael ; painted after his death by G. Romano. Engraved by G. B. Cavalleriis, C. Cort, Bonasone, Scalberge, and Aquila.—Vasari, ed. Mil., iv. 369 ; v. 529 ; Kugler (Eastlake), ii. 438 ; D'Anvers, 94 ; Passavant, ii. 300.

CONSTANTINE, VISION OF, *Raphael* and Giulio *Romano*, Sala di Costantino, Vatican ; fresco. Constantine, standing on a platform at left, with a Roman captain beside him, relates his vision to four standard-bearers ; above, the apparition of the shining cross, and below, soldiers in surprise and terror hurrying among tents ; in background, the mausoleum of Hadrian, pyramid of Caius Cestius, and other ancient monuments. Designed by Raphael ; painted by G. Romano, who introduced (in the corner) the dwarf Gradasso da Norcia, mentioned in poetry of Berni. Engraved by Aquila, Salandri, and Landon.—Passavant, ii. 299 ; Vasari, ed. Mil., v. 529.

CONSTANTINOPLE, ENTRY OF CRUSADERS INTO, Eugène *Delacroix*, Versailles Museum ; canvas. Capture of the city by the Crusaders in 1204. In centre, Baldwin, Count of Flanders, mounted and followed by knights and equerries bearing pennons, is riding in front of a palace between kneeling women and old men who implore his pity ; in background, the Bosporus and the houses and walls of the city ; in middleground, right, a melée in the streets. Salon, 1841 ; Exposition Universelle, 1855. Engraved by Frilley.—Gal. de Versailles, i. Pl. 41 ; Larousse, iv. 1032.

CONSULTATION, Pieter de *Hooch*, formerly in Narischkine Gallery, St. Petersburg ; wood, H. 2 ft. 3 in. × 1 ft. 10 in. Interior of a room ; four figures. A gentleman, in a black velvet coat, is leaning upon a table with his hand on the wrist of a lady sitting beside him ; a woman, in a red jacket bordered with ermine and a blue skirt, stands by the window, filling a glass, and a second gentleman stands on the further side of the table, with a pipe in his

hand. Delessert sale, Paris (1869), 150,000 francs; Narischkine sale, Paris (1883), 160,000 francs—Smith, iv. 229; Gaz. des B. Arts (1869), i. 202; L'Art (1883), i. 113.

CONTARINI, GIOVANNI, Cavaliere, born in Venice in 1549, died in 1605. Venetian school; history and portrait painter; contemporary of Palma, studied works of Titian and Tintoretto. Went to Germany and painted much at court of Rudolph II., by whom he was knighted. Works: Resurrection, S. Francesco di Paola, Venice; Crucifixion, Chiesa della Croce, Venice; St. Jerome, Brera, Milan; St. Sebastian, Berlin Museum; Baptism of Christ, Vienna Museum; his own portrait, Uffizi, Florence.

CONTI, TITO, born in Italy; contemporary. History and genre painter; lives in Florence. Works: Wine Taster, Samuel Hawk Collection, New York; Meeting of Dante and Beatrice; Meeting of Petrarch and Laura; Dante and his Friends; Lute Player (1883).

CONVENT, RETURN TO, Eduardo *Zamacoïs*, R. L. Cutting, New York; canvas. Scene: entrance to a Spanish Franciscan monastery, with mendicant monks returning from a begging expedition to the village, the roofs of which, covered with snow, are seen in the background; several donkeys are tied up to rings in the wall, but one balking animal is pulling an exasperated monk backwards, his track making a slide in the snow. Photogravure in Art Treasures of America.—Art Treas. of Amer., ii. 33.

CONVOCATION OF CLERGY, Sir John *Gilbert*, Royal Academy, London; canvas. A meeting of dignitaries of the Roman Church, listening to a monk who stands defending some point of doctrine from a volume held in his hand; background, tapestry hangings representing a triumphal church procession. Painted in 1870–71; presented to Academy as his diploma picture. Etched by L. Flameng in Portfolio.—Portfolio (1878), 113.

CONZ, GUSTAV, born at Tübingen in 1832. Landscape painter, pupil of Stuttgart Art School under Funk; studied in Munich in 1856–58, and in Düsseldorf, in 1862, under Oswald Achenbach; then for one year in Rome, and in 1865 became professor at the Katharinen Stift in Stuttgart. Works: View in Upper Bavaria (1862); Coast of Terracina; View of Aricia; View near Olevano; View of S. M. della Vittoria in Rome. —Müller, 112.

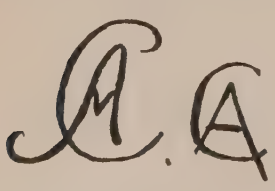
COOK, H., born in England; contemporary. Landscape painter. Exhibits chiefly at Grosvenor Gallery. Works: Lago Maggiore (1880); View in Venice (1881); Church and Bridge of St. Polo, San Giorgio—Venice (1882); Sunset—Venice (1883).

COOKE, EDWARD WILLIAM, born in London in 1811, died near Groombridge, Jan. 4, 1880. Son and pupil of George Cooke, engraver (1781–1834); studied architecture and perspective under the elder Pugin; first exhibited at Royal Academy in 1835, Honfleur Fishing Boats, and Hay-Barge off Greenwich. Two years later he went to Holland, which he re-visited many times; travelled also in Spain, France, Italy, and Egypt, painting many architectural subjects, landscapes, and marine views. Became A.R.A. in 1851, and R.A. in 1864. His Dutch Boats in a Calm and The Boat House are in the National Gallery; others in S. Kensington Museum.—Cats. Nat. Gal. and R. Acad.; Sandby, ii. 327; Graves, 52.

COOMANS, JOSEPH, born at Brussels in 1816. History and genre painter; first instructed in Ghent by Hasselaere, a mediocre artist, then pupil of Antwerp Academy under N. de Keyser and Wappers; went with the French army to Algiers, where he spent several years, then visited Italy, Turkey, Greece, and the Crimea; in Italy again in 1857, since when, attracted by the Pompeian paintings, he has painted almost exclusively subjects from antiquity. Works: Conquest of Jerusalem by the Crusaders (1841); Battle of Ascalon (1842); The Deluge; Landscape in Province of Constantine; Emigration of

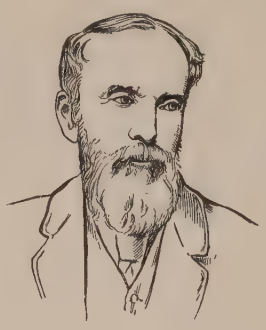
Arab Tribes; Dancing Arab Women; Defeat of Attila (1848), City Hall, Brussels; Battle of the Alma (1855); Feast of the Philistines (1856); Lesbia; The Source; Last Days of *Pompeii* (1863); *Poet's* House in last Hour of Pompeii (1869); The Delinquent; Phryne; Glycera; Live Love Letter (1873); Interested Kiss (1876); Dangerous Passage; The First Step (1877); An Arrest (1880); Dance at Three (1881); The Dream (1882); Love as Pilot (1883).—Müller, 113; N. illustr. Zeitg. (1880), i. 343.

COOPER, ABRAHAM, born in London, Sept. 8, 1787, died at Greenwich, Dec. 24, 1868. Animal and battle painter, self-taught. Began as an assistant at Astley's theatre, and when twenty-two years old painted a favourite horse of Sir H. Meux with such success that he continued and became the best horse and battle painter of his day. His works, though flat and leaden in colour and of small size, were popular; many have been engraved. Elected an A.R.A. in 1817, and R.A. in 1820. Works: Tam O'Shanter (1814); Marston Moor (1817); Cromwell at Marston Moor (1821); Rupert's Standard (1822); Bosworth Field (1825); Richard I. and Saladin at Ascalon (1828); Bothwell seizing Mary Queen of Scots (1831); Retreat at Naseby (1833); Hawking in the Olden Time (1834); Death of Harold (1836); Battle of Waterloo (1838); Cavalier (1842); Prince Rupert at Newark, Returning from Deer Stalking (1844); Rout at Marston Moor (1852); Battle of Assye (1853); Battle of Naseby (1862); Pride of the Desert.—Sandby, i. 369; Art Journal (1863), 89; Wilmot-Buxton, 166; Redgrave; Graves, 52.



COOPER, SAMUEL, born in London in 1609, died there, May 5, 1672. Pupil of his elder brother, Alexander Cooper, and of his uncle, John Hoskins; also studied the works of Van Dyck and became famous as a miniature painter. He lived much in France and Holland, and painted many eminent persons, among whom were Charles II., his Queen, the Duke of York, and most of the Court; also several portraits of Oliver Cromwell, two of which are in possession of the Duke of Buccleugh, and one in the National Portrait Gallery. Alexander Cooper (flourished 1650–60), brother of Samuel, was limner to Queen Christina of Sweden. — Redgrave; F. de Conches, 46.

COOPER, THOMAS SIDNEY, born at Canterbury, England, Sept. 26, 1803. Landscape and cattle painter; pupil of Royal Academy, London. Went to France in 1827, and settled in Brussels, where he was a pupil of Verboeckhoven a few months. In 1830 he visited Holland, and in 1831 returned home and exhibited at the Royal Academy in 1833. Elected an A.R.A. in 1845, and R.A. in 1867. The landscapes in several of his pictures were painted by Fred. R. Lee. Works: Mountains in Cumberland (1841); Ettrick Shepherds (1842); Cattle at Pasture (1843); Summer Evening (1846); Charge of Household Brigade—Waterloo (1847); Fordwich Meadows—Sunset (1850); Crossing Newbiggin Moor in a Snow-Drift (1860); Snowed Up (1867); Milking Time in the Meadows (1869); Passing Shower (1870); Children of the Mist (1872); Monarch of the Meadows (1873); God's Acre (1875); A Cool Retreat (1877); Victor's Shout (1879); Isaac's Substitute, Summer Evening in the Marshes, On Deal Common (1880); Scape Goat (1881); Summer Afternoon (1882); Brook in the Meadows, In the Rob-Roy Country (1883). —Art Journal (1849), 336; (1861), 133; Sandby, ii. 215.



COPE, CHARLES WEST, born at Leeds, England, in 1811. History and portrait

painter; son and pupil of Charles Cope, landscape painter, and student in Royal Academy schools. After making studies in Paris, Venice, Florence, Rome, and Naples, he returned in 1836 to England. Received in 1843 prize of £300 for his cartoon First Trial by Jury; elected an A.R.A. in 1843, and R.A. in 1848. He has painted eight frescos in the Houses of Parliament. Is a fine etcher. Works: Nereids (1836); He ever Liveth to make Intercession (1840); Whoever shall Give to Drink (1844); Last Days of Wolsey (1848); King Lear (1850); Royal Prisoners at Carisbrook (1855); Pilgrim Fathers (1857); Shylock and Jessica (1867); Disciples at Emmaus (1868); Yes or No? (1873); Taming the Shrew (1874); Anne Page and Slender (1875); Selecting Pictures for the Royal Academy Exhibition (1876); Bianca's Lovers (1878); A Country Club (1879); Far Away Thoughts (1881).—Art Journal (1869), 177; Sandby, ii. 181; Graves, 53.

COPHETUA AND THE BEGGAR-MAID, *Burne*-Jones, London; canvas, H. 12 ft. × 9 ft. Illustration of the legend of the African King Cophetua, who wedded the beggar-maid, as told in the old ballad in Percy's Reliques (I. ii. 6), and more lately by Tennyson in "The Beggar-Maid." The beggar-maid, Penelophon, clad in a simple robe of gray stuff, with her bare feet timourously drawn under her, is sitting, half dismayed and half content, on the purple cushions of the throne, while the king, radiant in steel armour and jewelled robes, sits on the step at her feet, holding the crown in his hands and looking up into her face with adoring love and wonder; above, in a gallery, two chorister boys are making music. Grosvenor Gallery, 1884.—London Times, May 6, 1884, 6.

COPLEY, JOHN SINGLETON, born in Boston, Mass., July 3, 1737, died in London, Sept. 9, 1815. Although Copley is spoken of as self-taught, there can be no doubt that his talent, which showed itself at an early age, was fostered and trained by his stepfather, Peter Pelham, the well-known painter and engraver, who died in 1751, about which time Copley began to paint portraits. One of these, of General Brattle (W. Appleton, Boston), has more historical than artistic value. Improving through steady practice and observation, he soon rose above the standard of Smybert and Blackburn, and painted a series of portraits of members of the leading Boston families, in a hard, dry style, which is redeemed by the undeniably well-bred air given to his sitters, and his very clever manner of treating dress accessories, such as silks, satins, etc. The portrait of his half-brother, Henry Pelham, known as the Boy and the Squirrel (James Amory, Boston), was sent to England and exhibited (1760) at Somerset House, and was much commended by West and other good judges. In 1774 he went to Rome, and in 1775–76 settled in London and began a career of uninterrupted success. In 1777 he was elected an A.R.A., and in 1779 R.A. Patronized by the royal family and the nobility, he executed many portraits and historical pictures, such as the Death of *Chatham* (1779–80), Death of Major *Pierson* (1783), Siege of *Gibraltar* (1789–90), National Gallery; the Daughters of George III. (Buckingham Palace), the so-called Family Picture (Charles Amory), the painter's masterpiece, the Red-Cross Knight (1788, S. G. Dexter), Mrs. Derby as St. Cecilia (W. Appleton), and Mrs. D. D. Rogers (1789, H. B. Rogers), which may be regarded as one of his best, if not his very best portrait. Copley's best works were collected by his son, Lord Chancellor Lyndhurst, and many of them have been engraved.—A. T. Perkins, Life, etc., of J. S. Copley (1873); Memorial History of Boston (1881), iv.; Mrs. M. B. Amory, Life of J. S. Copley (1882); Cunningham (1832); Tuck-

erman, Book of the Artists (1867); Sandby, i. 189.

COPPO DI MARCOVALDO, of Florence, 13th century. His Madonna enthroned, called "del Bordone," in S. M. dei Servi, Siena, said to have been painted in 1261, is in the defective manner of the period. The colours are darkened by age and restoration.—C. & C., Italy, i. 200; Vasari, ed. Mil., i. 265, 266.

COQUES (Cocx), GONZALES (Gonsalve), born in Antwerp in 1618, died there, April 18, 1684. Flemish school; portrait painter, pupil of Peeter Brueghel (the 3d) in 1626–27, later of David Ryckaert, the elder, whose daughter he married, in 1643; was free of the guild in 1640, and its president in 1665–66 and 1680–81. His portraits, which are chiefly small, are in the manner of Van Dyck, whence he is sometimes called the Little Van Dyck. Clear and harmonious in his warm, brownish flesh-tones, his touch is broad and spirited; the backgrounds are generally the work of other painters. Works: Family Group, Portrait of a Lady, National Gallery, London; Verhelst Family, Buckingham Palace; Music Lesson, Family Group, Family Portraits, Sir R. Wallace; Family Group around Piano, Lord Taunton, London; Elector Frederic of the Palatinate and Wife, David Teniers, Lord Ellesmore; Family in Dutch Garden, Mr. John Walter, Bearwood; Picture Gallery with forty-four Artists' Portraits, Amsterdam Museum; Female Portrait, Antwerp Museum; Christ with Mary and Martha, Arenberg Gallery, Brussels; Young Scholar and Wife, Cassel Gallery; Portrait of Cornelis de Bie, Berlin Museum; Family Group of ten, Nantes Museum; Portrait of Maria de Haen, Lille Museum; Group of Artists, Old Pinakothek, Munich; Family Group, Dresden Gallery; Musical Assembly, National Gallery, Pesth.—Allgem. d. Biogr., iv. 471; Biog. nat. de Belgique, iv. 381; Ch. Blanc, École flamande; Cat. de Musée d'Anvers (1874), 78; Michiels, ix. 30, 246; Rooses (Reber), 379; Zeitschr. f. b. K. vii. 9.

CORBOULD, EDWARD HENRY, born in London, Dec. 5, 1815. History painter, son and pupil of Henry C., painter and designer (1787–1844); twice won gold medal of Society of Arts; member of Institute of Painters in Water Colours. From 1851 to 1872 was teacher of drawing and painting to children of Queen Victoria. Works: Fall of Phaëthon (1834); St. George and Dragon (1835); Greek Chariot-Race (1836); Race between Atrides and Antilochus (1837); Woman taken in Adultery (1842); Marriage of Nigel Bruce and Agnes of Buchan (1870), Queen Victoria; Lady Godiva (1871); Enid's Dream (1872); Héloise (1873); Canterbury Pilgrims (1874); Iris (1878).—Müller, 114.

CORDAY, CHARLOTTE, IN PRISON, Charles Louis *Müller*, Corcoran Gallery, Washington; canvas, H. 3 ft. 5 in. × 2 ft. 8 in. Charlotte Corday, to rid her country of Marat, obtained an audience and stabbed him while in his bath. She was guillotined, July 17, 1793, aged 25 years. Represented to knees, seen through the iron bars of a prison window, one of which she grasps with her left hand, and supports her head with the right, in which she holds a pen. Engraved by A. Lamotte. Photogravure in Art Treasures of America.—Corcoran Gal. Cat.

CORDELIA AND KING LEAR, Theodor *Hildebrandt*, Mrs. A. T. Stewart, New York; canvas. King Lear, Act IV., Scene 7. Cordelia, though disowned, still clings to her father, whom Goneril and Regan, who have his blessing, have driven to despair and madness.—Art Treas. of Amer., i. 48.

CORDELIAGHI or CORDELLA, ANDREA. See *Previtali*, Andrea.

CORENZIO, BELISARIO, born in Greece about 1558, died in Naples in 1643. Nea-

politan school; studied five years in Venice under Tintoretto; settled in Naples in 1590, and painted many good works, principally frescos, in the churches and public buildings. He won reputation and wealth, and lived in luxury; but his character was infamous, and he was one of the principal members of the shameful Cabal of Naples, of which *Spagnoletto* was the head. He left but few easel pictures.—Lanzi, ii. 30; Ch. Blanc, École napolitaine; Burckhardt, 757, 768.

CORINNE AT CAPE MISENUM, François *Gérard*, Lyons Museum; canvas. Illustration of the scene in Mme. de Staël's "Corinne," where, at a fête given by her at Cape Misenum, she improvises verses intended to reveal her love to Oswald. Corinne, with her lyre beside her and eyes upraised, is seated at right upon a rock; near her, contemplating her in silence, stands Oswald, enveloped in a mantle; on his right, a young Greek and the Prince of Castel-Forte; on his left, two young English girls; in background, the sea and Vesuvius with the setting sun. Painted in 1819; acquired in 1821 by the Prince Royal of Prussia, who presented it to Mme. Recamier; bequeathed by her in 1849 to Lyons, her native city. Gérard made several repetitions, one of which belonged to Talleyrand, one to M. Pozzo di Borgo, and a third to Mme. Duchayla. The last has been engraved by Zachée Prevost, Bein, Landon, and C. Normand.—Larousse, v. 138.

CORINTH, LAST DAY OF, Tony *Robert-Fleury*, Luxembourg Museum; canvas, H. 13 ft. 2 in. × 19 ft. 8 in. The third day after the battle of Leucopetra the Consul Mummius entered Corinth. The women and children were sold as slaves. Many of the inhabitants perished in the flames, while the city, after having been submitted to a horrible pillage, was destroyed at the sound of the trumpet. (Livy, ii. 15). In the foreground, the women and children, many of them nude, are grouped around the statues of the gods, whom they implore in vain; in the background, left, Mummius and his victorious legions are marching, while clouds of smoke at right indicate that the work of destruction has begun. Salon, 1870. —Gaz. des B. Arts (1870), iii. 492.

CORMON, FERNAND, called Piestre, born in Paris, Dec. 22, 1845. History and portrait painter; pupil of Cabanel, Fromentin, and Portaels. Medals: 1870; 2d class, 1873; prix du Salon, 1875; 3d class, 1878; L. of Honour, 1880. Works: Weddings of the Niebelungen (1870); Sita (1873); Venetian Blind in Morning (1874); Woman of Java, Death of *Ravana* (1875), bought by Ministry of Fine Arts; Raising of Jairus's Daughter (1877); *Cain* (1880), Luxembourg Museum; Flowers (1881); *Stone* Age (1884); Portraits (1885).

CORNARO, CATARINA, Queen of Cyprus, portrait, *Titian*, Uffizi, Florence; canvas, half-length, life-size; signed. The Queen, as St. Catherine, with a crown of gold studded with pearls on her head, around which is the nimbus; at her elbow, the wheel. Painted in 1542. Replicas, with alterations, in Holford collection, and in collection of Duke of Wellington, London.—C. & C., Titian, ii. 57.

By Paolo *Veronese*, Vienna Museum; canvas, H. 3 ft. 10 in. × 2 ft. 5 in. The Queen of Cyprus in a rich costume, seen to knees, takes a bow from a table covered with velvet, and holds two arrows in her left hand.

CORNARO, CATARINA, AT VENICE, Hans *Makart*, National Gallery, Berlin. The Queen of Cyprus, having landed at Venice, is receiving the homage of the nobles of that city. Painted in Vienna; exhibited in London, 1875. Philadelphia Exposition, 1876. Sold to National Gallery for 50,000 marks.—Portfolio, Feb., 1875.

CORNARO FAMILY, *Titian*, Alnwick Castle, England; canvas, H. 6 ft. 8 in. × 8 ft. 5 in. An Altar, with the Holy Sacrament displayed, at top of a flight of marble steps to right; around it grouped nine members of the Cornaro family. Painted about 1560; purchased by tenth earl of Northumberland at Sir Anthony Van Dyck's sale in 1656. Small copy at Hampton Court.—C. & C., Titian, ii. 303; Waagen, Treasures, i. 393.

CORNARO, GIORGIO, portrait, *Titian*, Castle Howard, England; canvas, half-length, life-size; signed. Cornaro stands at a window, with a falcon in his gloved left hand. Painted in 1522. Titian never produced a finer picture (C. & C.). Engraved by Skelton in 1811.—C. & C., Titian, ii. 17.

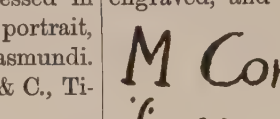
CORNARO, LUIGI, portrait, *Titian* (?), Palazzo Pitti, Florence; canvas, H. 3 ft. 8 in. × 2 ft. 9 in. Figure to knees, dressed in black, sitting in an arm-chair. Fine portrait, but by Tintoretto. Engraved by Trasmundi. —Gal. du Pal. Pitti, i. Pl. 110; C. & C., Titian, ii. 441.

CORNEILLE DES GOBELINS. See *Corneille*, Michel, the elder.

CORNEILLE, JEAN BAPTISTE, the younger, born in Paris in 1646, died there, April 12, 1695. French school; history painter, son and pupil of Michel C., of Orléans; won in 1664 the 2d prize, and in 1668 the 1st prize in the Academy, of which he became a member in 1675. After living several years in Rome he became professor in the Paris Academy in 1692. Works: Hercules punishing Busiris (1675), Louvre; Deliverance of St. Peter from Prison (painted for Notre Dame, 1679). Engraved after his own designs.—Villot, Cat. Louvre.

CORNEILLE, MICHEL, born at Orléans in 1603, died in Paris in 1664. French school; history painter, pupil of Simon Vouet, in whose style he executed works for churches; was in 1648 one of the twelve founders of the Academy, and in 1656 its rector. His best work, SS. Paul and Barnabas at Lystra (engraved by Poilly), painted for the Cathedral of Notre Dame. He left several etchings after Raphael and the Carracci.—Villot, Cat. Louvre.

CORNEILLE, MICHEL, the elder, born in Paris in 1642, died there at the Gobelins, Aug. 16, 1708. French school; history painter, son and pupil of Michel C., of Orléans; won the prize at the Academy and went to Rome, where he studied especially the Carracci. On his return, in 1663, he became a member of the Academy, of which he became adjunct professor in 1673, and professor in 1690. He was employed by the King at Versailles, Meudon, and Fontainebleau, decorated several churches in Paris, and painted in fresco the chapel of St. Gregory in the Invalides. Sometimes called Corneille des Gobelins, because during his later years he had apartments at the manufactory. Many of his works have been engraved, and he himself etched and engraved many plates. Works: Repose in Egypt, Louvre; Baptism of Constantine, Bordeaux Museum.—Villot, Cat. Louvre.



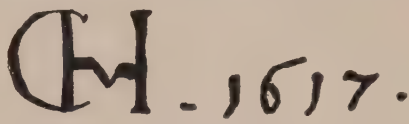
CORNELIS VAN HAARLEM. See *Corneliszen*.

CORNELISZ, JACOB, born at Oostsanen about 1475–1480 (?), died at Amsterdam about 1555–1560 (?). Dutch school; called also Jacob van Amsterdam, and Jan Walter van Assen; history, portrait, and landscape painter; earliest picture known dated 1506, and latest 1530. No particulars of his life. Among his pupils were his son Dirk (died 1567), a good portrait painter, and Jan Schoreel. Works: Madonna and SS. Anna, Joseph, and Joachim, Prince Bückeburg's Gallery; Ahrensburg near Hameln; Saul and the Witch of Endor; Salome (1524), National Museum, Amsterdam; Madonna and Angels, with SS. Sebastian, Magdalen, Donor and Donatrix, also male portrait, Antwerp Museum; Incidents in Life of a Saint, Triptych with Madonna, Angels, and Saints, Berlin Museum; Repose in Egypt,

Dr. Weber, Berlin; Little Altarpiece with Madonna, Saints, Donor and Donatrix, Prince Frederick's Collection, Hague; Noli Me Tangere (1507), Altarpiece (1523), Cassel Gallery; Altarpiece with Crucifixion (?), Cologne Museum; Birth of Christ, with Angels, Shepherds, etc. (1512), Naples Museum; Lucretia, Pesth Museum; Adoration of the Magi, Archbishop Museum, Utrecht; Portrait (1533), Museum Kunstliefde, Utrecht; Adoration of Magi, Verona Museum; Altarpiece, Ambras Collection, Vienna; Altarpiece (1511), Male Portrait, Museum, ib.; Departure of Christ from Mary, Gothic House, Wörlitz; Portraits of a Dutch Gentleman and Lady, with SS. Peter and Paul, National Gallery, London.—Allgem. d. Biogr., iv. 482; Förster, Denkmale, XI. iii. 15; Jahrbuch der köngl. preuss. Kunstsammlg., iii. 13; Kunst-Chronik, xv. 579; Repertorium f. K., i. 186; Zahn's Jahrbücher, v. 48; Zeitschr. f. b. K., ii. 41.

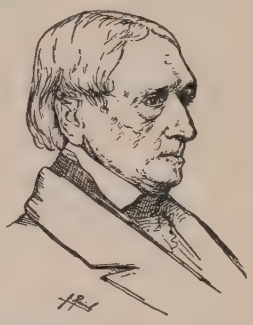
CORNELISZEN, CORNELIS, called Cornelis van Haarlem, born in Haarlem in 1562, died there, Nov. 11, 1638. Dutch school; history and portrait painter, pupil of Pieter Aertszen, the younger, and in Antwerp of Gillis Congnet; one of the best artists of that period; founded with Karel van Mander, about 1583, the Haarlem Academy. Works: Massacre of the Innocents (1590), do. (1591), Adam and Eve (1592), Wedding of Peleus, Portrait of Dirk Volkersz Koornhert, National Museum, Amsterdam; Young Bacchus (1607), Rotterdam Museum; Archers' Banquet (1583), do. (1599), The Haarlem Miracle (1591), An Auto-da-fé (1595), Baptism of Christ, Adam and Eve (1620), Christ blessing the Children (1633), Haarlem Museum; The Deluge (1592), Venus and Cupid (1610), Venus and Adonis, Democritus and Heraclitus (1613), The Golden Age (1615),

Brunswick Museum; Erection of Brazen Serpent (1597), Darmstadt Museum; Female Portrait, Provinzial Museum, Hanover; Golden Age (1616), Toulouse Museum; Allegory on Brevity of Life (1617), Copenhagen Gallery; Bathsheba (1617), Berlin Museum; Venus, Apollo, and Ceres (1614), Dresden Museum; Dragon devouring the



People of Cadmus.—Allgem. d. Biogr., x. 260; Ch. Blanc, École hollandaise; Immerzeel, ii. 4; Kramm, ii. 621; Riegel, Beiträge, i. 119; ii. 157; Van der Willigen, 114.

CORNELIUS, PETER VON, born in Düsseldorf, Sept. 23, 1783, died in Berlin, March 6, 1867. German school; history painter, pupil of his father, Aloisius, and from 1796 at the Düsseldorf Academy under Langer. After his father's death in 1799 he contributed to the support of his family by painting portraits, making designs for calendars, etc., until about 1806–1808, when he was employed to decorate the cupola and choir of St. Quirin's at Neuss. In 1809 he went to Frankfort, executed historical paintings for the Prince Primate von Dalberg, and illustrations to Faust, which were highly praised by Goethe. At Rome (1811–1819), he stood between the pre-Raphaelites led by Overbeck and the classic Germans under Carstens. His compositions from the Niebelungen Lied were so successful that he gladly accepted the invitation of the Consul-General Bartholdy to decorate the Casa Zuccaro with frescos from the history of Joseph, conjointly with Overbeck, Schadow, and Veit. In 1819 King Louis I. of Bavaria called him to Munich, and as he was at the



same time appointed director of the Düsseldorf Academy, he was allowed to divide the year between the two cities, in both of which he exercised an important influence. In 1822–1830 he executed the Iliad frescos in the Glyptothek, and then returned in 1830 to Rome, where he was again in 1834, 1843, 1845, and 1853–61. In 1841 he accepted a call to Berlin, and undertook a series of frescos for the Cemetery, whose preparation and partial execution occupied him for the next twenty years. The Cartoon of the Breaking of the Seventh Seal, one of the series, and the great altarpiece of the *Last* Judgment in the Ludwigs Kirche at Munich are perhaps his most remarkable works. Works: Evangelists and Apostles (1806), St. Quirinus, Neuss; Joseph's Meeting with his Brethren (1815), Casa Bartholdy, Rome; Dante frescos, Villa Massimi, Rome; Frescos for the Iliad, ceiling of the Trojan Hall (1826–1830), Munich; The *Last* Judgment (1839), Ludwigs Kirche, Munich; Hagen sinking the Niebelungen Hoard (1859), National Gallery, Berlin; Christ's Visit to Limbo, Raczynski Gallery, Berlin; The Fall, The Birth of Christ, The Entombment, Resurrection, Poetry of the Apostles, Descent of the Holy Ghost, The Apocalypse, Royal Cemetery, Berlin.—Allgem. d. Biogr., iv. 484; Ch. Blanc, École allemande; Brockhaus, iv. 603; Förster, P. von C. (Berlin, 1874); Gautier, L'Art moderne, 237; Grimm, Ten Essays, 245, 279; Der neue Plutarch, vii.; Pecht, i. 1; Perrier, Études, 222; Kaiser, Cornelius u. Kaulbach (Basle, 1877); Riegel, C. der Meister, etc. (Hanover, 1870); Reber-Pecht, ii. 3, 174; Rosenberg, Berl. Malersch., 103, 110; Woltmann, aus vier Jahrhdt., 208, 230; Wolzogen, P. von C. (Berlin, 1867); Kunst-Chronik, ii. 73; Zeitschr. f. b. K., ii. 101; v. 331, 368; xix. i. 38.

CORNFIELD, John *Constable*, National Gallery, London; canvas, H. 4 ft. 8 in. × 4 ft. A country lane leading between two groups of trees to a cornfield in the middle-ground; in foreground, sheep guarded by a dog, and a shepherd drinking at stream at left. Painted in 1826; presented to National Gallery in 1837. Engraved by D. Lucas; C. Cousen.—Cat. Nat. Gal.; Brock-Arnold, 109; Art Journal (1869), 10.

CORNICELIUS, GEORG, born at Hanau, Hesse-Nassau, in 1825. History and genre painter; pupil in Hanau of Pelissier and in 1848 of the Antwerp Academy; after visiting Paris, Munich, and North Italy, settled in Hanau. Works: Marguerite before the Madonna; Holy Family; Luther posting the Thesis; Christ and Samaritan Woman; Daughter of Jairus; St. Elizabeth in Penitence; Mary Stuart before Execution; Gypsy Children; Serenade; Circus Riders; German Landsknechts in Rome; Monks at Prayer (1863); Hans and Grete; Cinderella; Red Riding Hood. — Brockhaus, iv. 605; Müller, 115.

CORNU, SÉBASTIEN MELCHIOR, born in Lyons in 1804, died at Longpont, Aisne, in October, 1870. History and genre painter, pupil in Lyons of Richard and Bonnefond, and in Paris of Ingres. Painted pictures which display careful drawing, but poor colouring and little originality. Received many orders from the Government. Medals: 3d class, 1838; 2d class, 1841; 1st class, 1845; L. of Honour, 1859; Officer, 1862; Manager of the Campana Museum in the Louvre, 1862. Works: Harvester Resting (1833); Pifferaro Sick, Louis IX. bidding his Mother Farewell (1838); Christ among the Doctors (1848); Interviews between Faust and Marguerite, Finding of a Statue of the Virgin (1857); Christ on the Cross (Poitiers); Bacchanals (Grenoble); A Turk's Dream (Valenciennes); Surrender of Ascalon to Baldwin III., Battle of Oued-Halleg (Versailles); St. Anne teaching the Virgin (St. Laurent in Puy); Christ, St. Luke and St. Egidius, The Virgin as Mother of the Afflicted (1855).—Larousse.

CORNWALLIS, SURRENDER OF, John *Trumbull*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. The surrender of the British army to the allied American and

French forces at Yorktown, Va., October 19, 1781. Cornwallis and his officers are passing before the victorious generals, between the two lines of victorious troops; in middle distance, the town with troops marching out. Painted in 1817–24 for $8,000. Original study in Yale College Gallery.

COROT, (JEAN BAPTISTE) CAMILLE, born in Paris, July 20, 1796, died there, Feb. 23, 1875. Landscape painter, pupil of Michallon and after his death of Victor Bertin. Went to Italy in 1826, and in studying nature as he continued to do on returning to France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with a highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized in a sonnet by an American poet, as—

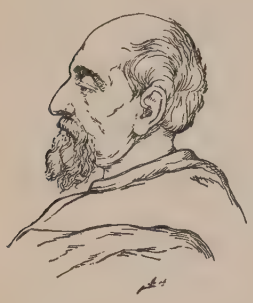
"Thou painter of the essences of things."

At the height of his career, Corot is said to have made 200,000 francs a year by the sale of his pictures. Medals: 2d class, 1833; 1st class, 1848 and 1855; 2d class, 1867; L. of Honour, 1846; Officer, 1867. Works: View at Narni, Roman Campagna (1827); two Italian Views, Duke of Orléans; another Italian View (1834), Douai Museum; Souvenir of the Suburbs of Florence (1839), Metz Museum; *Danse* des Nymphs (1851), Roman Forum, Coliseum, Luxembourg Museum; Christ in the Garden (1849), Langres Museum; Sunset in the Tyrol (1850), Marseilles; Souvenir of Marcoussis, bought by Emperor; Martyrdom of St. *Sebastian* (1853); Evening Star, W. T. Walters, Baltimore; Morning, Evening (1855); Burning of Sodom, Nymph playing with a Cupid, The Concert, Sunset (1857); *Dante* and Virgil, Boston Museum; Macbeth (1850); Idyl, Italian Tyrol, Studies at Ville d'Avray (1859); Sunrise, *Orpheus*, A Lake, Souvenir of Italy, Rest (1861); Study at Méry (1863); Souvenir of Morte-Fontaine, Gust of Wind (1864); Morning, Environs of Lake Nemi (1865); Evening, Solitude (1866); Ruins of Castle of Pierrefonds, Morning, Evening (1867); Morning at Ville d'Avray (1868); Woman Reading, Morning at Ville d'Avray (1869); Landscape with Figures (1870); Near Arras (1872); Pastoral Scene, The Parson (1873); Arlem, Evening, Moonlight (1874); Woodsmen, Pleasures of Evening, Biblis (1875); Nymphs Dancing, Cornelius Vanderbilt, New York; *Danse* des Amours, Chas. A. Dana, New York.—Ch. Blanc, Artistes, d. m. I., 365; Claretie, Peintres, etc. (1882), 97; Du Camp, Beaux Arts, 80; Leclercq, Caractères, 184; Meyer, Gesch., Kunst-Chronik, x. 437; C. Carr, Essays, 174; L'Art, i. 216, 240, 269, Ménard; Hamerton, French Painters; Portfolio (1870), 60 (1875), 146; Gaz. des B. Arts (1875), xi. 330; 1881; Contemp. Rev., xxvi. 157; Overland Monthly, xv. 468.

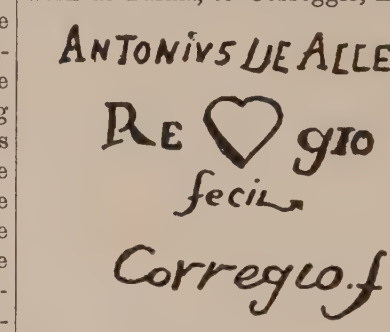
CORREA, DIEGO, died in 1550. Spanish school. Painted a series of pictures of scenes from life of Christ, now in Madrid Museum, for Bernardine Convent of Valdeiglesias. Style resembles that of Perugino, whence some think he studied at Florence. According to Siret, there is a picture in convent of Valdeiglesias signed D. Correa fecit, 1550. Christ Crucified, Dresden Museum. —Stirling, i. 150.

CORREGGIO, born at Correggio in 1494 (?), died there, March 5, 1534. Lombard school. Real name Antonio Allegri, son of Pellegrino Allegri; probably pupil of his father's brother, Lorenzo, and of Antonio Bartolotti, both second-rate painters of his native town. At Modena he is said to have found a better master in Francesco Bianchi, called Ferrari, who belongs to the school of Francia; but

as Bianchi died in 1510, this, like all that concerns Correggio's training, is uncertain.



The attempt to account for his peculiar development has led to many conjectures, none of which give any clue to the formation of his totally new method of painting, or to the distinguishing characteristics of his style. These characteristics are sweetness of expression and ineffable grace of pose; light in colour, or in other words a certain luminous quality which irradiates and transfigures. In facility of handling, in absolute mastery over the difficulties of foreshortening, in the management of light and shade as distributed over vast spaces and affecting multitudes of figures, this great master has no rival. At the same time, with all the beauty of his Madonnas and Angels, the charm and grace of his children, the noble dignity of his Saints and Apostles, and the harmony of his colouring, Correggio's sweetness sometimes cloys, and his grace occasionally degenerates into affectation. His masterpieces in oils are in Dresden, Paris, and Parma. Works: *Madonna* of St. Francis (1514), *Madonna* of St. George, *Madonna* of St. Sebastian, La *Notte* (1522 or 1528), and *Magdalen*, Correggio's Physician, Dresden Gallery; Rape of *Ganymede*, *Jupiter* and Io, Vienna Museum; *Madonna* adoring Jesus, Uffizi, Florence; *Madonna* hushing Jesus, Prince Torlonia, Rome; Madonna del Latte (1519), Assumption of the Virgin (sketch for the fresco in the Duomo, Parma), Apollo and Marsyas, Hermitage, St. Petersburg; La *Zingarella*, Marriage of St. Catherine, Naples Museum; *Antiope*, Marriage of St. *Catherine*, Louvre, Paris; *Ecce* Homo, *Madonna* della Cesta, Education of *Cupid*, National Gallery, London; Il *Giorno*, *Madonna* della Scodella (1530), *Madonna* della Scala, Martyrdom of SS. *Placidus* and Flavia, *Pietà*, Parma Gallery; *Danaë*, Palazzo Borghese, Rome; *Leda*, *Jupiter* and Io, Berlin Museum. Correggio's frescos are in Parma: Camera di S. Paolo (1518), Ascension of Christ, cupola, and St. John the Evangelist over Sacristy door, S. Giovanni (1520–25); Assumption of the Virgin and patron Saints of Parma, Duomo (1526–35); *Christ* in the Garden, Apsley House, England; *Noli* Me Tangere, Madrid Museum. The life of Correggio was passed within the confines of Lombardy, between Correggio, Modena, and Parma. It is more than doubtful whether he ever visited Rome. Vasari's story of his death caused by fatigue of carrying a large sum of money in copper coin, with which he had been paid for his work at Parma, to Correggio, has no foundation.—Vasari, ed. Mil., iv. 109; Meyer, Künst. Lex., i. 335; Meyer, Correggio (Leipsic, 1871); Seguier, 203; Burckhardt, 175, 634, 694, 700; Pungileoni, Mem., etc. (1817–21); Coxe, Lives of Correggio and Parmegianino (London, 1823); Dohme, 2iii.; Kugler (Eastlake), ii. 497; Lübke, Gesch. ital. Mal., ii. 414.



CORRODI, HERMAN, born in Rome, July 23, 1844. Italian school; landscape and genre painter, son of the Swiss landscape painter, Salomon C. (born at Zürich in 1810), who settled in Rome in 1828, twin brother of the history painter, Arnold C. (died 1874), together with whom he studied in Rome and Paris, and after whose death he made study-trips to the East. He has three studios: in Rome, Baden-Baden, and London, and divides his time between them, according to the season. Medal, Vienna, 1874.

Works: Pine Woods (1874); Storm on Isle of St. Honoré; Procession at Sorrento (1878); Congregation of Monks in the Campagna; Gondola Sail in Venice; Villa on Lake Como; Serenade at Amalfi; Monastery of Marsala on the Dead Sea; Baptism of Pilgrims in the Jordan.—Meyer, Conv. Lex., xviii. 206.

CORSET BLEU, Gabriel *Metsu*, Baron Alfred de Rothschild, London; wood, 1 ft. 4 in. × 1 ft. A lady in a blue corset bordered with ermine, and a white satin skirt trimmed with gold lace, seated, with a music book on her lap; on the further side of a table sits a gentleman tuning a guitar; a glass of wine is on the table, and a little spaniel is in front. Tonneman Collection, Amsterdam (1754), 1,405 fl.; Destouche Collection (1794), 8,161 fr.; Robit Collection, Paris (1801), 8,120 fr.; Hibbert Collection, London (1829), £560. Replica, inferior, Buckingham Palace.—Smith, iv. 77.

CORSET ROUGE, Gabriel *Metsu*, W. Long Collection, London; wood, H. 1 ft. 1½ in. × 11 in. A lady in a scarlet velvet corset and a taffeta petticoat, seated, caressing a dog; some blue paper, on which she has been drawing, lies in her lap, and the figure of an infant in plaster stands on a table before her. Destouches Collection (1794), 6,101 fr.; Robit Collection (1801), 3,120 fr., to Sir Simon Clarke.—Smith, iv. 77.

CORTAZZO, ORESTE, born in Italy; contemporary. Genre painter. Works: Interrupted Sitting (F. Rogers, Philadelphia); Geographical Student, A. E. Borie Col., Philadelphia; Teasing the Poet; Taking Leave; Crowning the Bride, W. B. Bement, Philadelphia; Judgment of Paris, Amateurs of Bric-à-brac, Mrs. Paran Stevens, New York.

CORTE, CESARE DA, born in Genoa in 1550, died there in 1613. Genoese school; son of Valerio Corte, an excellent portrait painter from Venice (1530–80); one of the best pupils of Luca Cambiaso. Painted history and portraits with success, and is said to have visited France and England, and to have painted Queen Elizabeth. He adopted the opinions of Luther, and died in the prison of the Inquisition. His son David, noted as a copyist, died of the plague in 1657.—Lanzi, iii. 249; Baldinucci, iii. 595; Ch. Blanc, École génoise.

CORTE, JUAN DE LA, born in Madrid in 1597, died there in 1660. Spanish school; pupil of Velasquez; painted in palace of Buen Retiro pictures of Judgment of Paris, Rape of Helen, Burning of Troy, the Relief in 1635 of Valenza on the Po, and other works, especially landscapes, in which he was most successful. His son Gabriel (1648–1694) was a good flower-painter.—Stirling, ii. 692; Curtis, 329.

CORTICELLI. See *Pordenone*.

CORTONA, PIETRO DA. See *Pietro* da Cortona.

COSIMO, PIERO DI, born in Florence in 1462, died in 1521 (?). Florentine school; real name Piero di Lorenzo (a goldsmith), but called Cosimo from his master, Cosimo Rosselli, in whose studio he was the companion of Fra Bartolommeo and of Mariotto Albertinelli. He accompanied Rosselli to Rome (1480–85), and probably remained with him until his death (1506), after which he continued to paint in his style. Among his works may be noted the Wedding of Perseus, Perseus delivering Andromeda, Andromeda delivered, and the Sacrifice to Jove for her safety, Virgin upon a Pedestal surrounded by Saints, Uffizi, Florence; Death of Procris, National Gallery, London; Venus and Mars, Meeting of Christ and the Baptist, Berlin Museum; Coronation of the Virgin, Louvre. Cosimo was the master of Andrea del Sarto. Vasari describes him as a strange and cynical man.—C. & C., Italy, iii. 420; Burckhardt, 551; Ch. Blanc, École florentine; Vasari, ed. Mil., iv. 131; Lübke, Gesch. ital. Mal., i. 374.

COSSA, FRANCESCO, painted in 1456–1474. Lombardo-Ferrarese school. First appears in a record of 1456, as assistant to his father, Cristofano del Cossa, then engaged in illuminating the carving and statues

about the high altar of the bishop's palace, Ferrara. In later years removed to Bologna, where he is justly celebrated for his *Madonna* with Saints (1474), Bologna Gallery, and his *Madonna* del Barracano (1472). Cossa was of the same school as Tura, but he was a better draughtsman and more correct in feeling. His rich detail is worked out in a grayish tone with great charm. His somewhat morose faces, too, are less grotesque than those of Tura. He was not free from northern peculiarities, and something in his air or technical treatment recalls Roger van der Weyden.—C. & C., N. Italy, i. 522; Burckhardt, 579; Ch. Blanc, École ferraraise; Lermolieff, 124, 128, 130, 243.

COSSIAU, JAN JOST D., born at Breda in 1654 or 1664–66, died in 1732 or 1734. Dutch school; landscape painter; imitated Gaspard Poussin, lived for some time in Paris, became court painter at Mentz and Bamberg, and was the first organizer of the picture galleries at Pommersfelden, Gaibach, and Wiesenthaid. Works: Italian Landscape with Castle (1704), do. with Pyramid (1704), Brunswick Museum; Egyptian Landscape, Cassel Gallery; large Landscape (1716), Old Pinakothek, Munich; others in Versailles and Düsseldorf Galleries.—Kramm, i. 275.

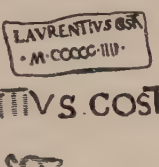
COSSIERS (Cotsiers, Causiers), JAN, born in Antwerp, July 15, 1600, died there, buried July 7, 1671. Flemish school; history, genre, and portrait painter, pupil of his father, Anton, and of Cornelis de Vos; entered guild in 1628, dean in 1639–1641. Painted much for the King of Spain, the Cardinal Infant Ferdinand, Archduke Leopold William, and many other princes. Works: Adoration of Shepherds (2), Gen-

tleman lighting his Pipe, Portrait of a Surgeon, Flagellation, Antwerp Museum; Deluge, Brussels Museum; Jupiter and Lycaon, Prometheus, Narcissus, Madrid Museum; Christ at Simon's, Temptation of St. Anthony, Holy Family, Crucifixion, Pietà, Eglise du Béguinage, Mechlin.—Biog. nat. de Belgique, iv. 412; Cat. du Musée d'Anvers (1874), 92; Michiels, ix. 78; Rooses (Reber), 372.

COSTA, GIOVANNI, born in Italy; contemporary. Landscape and portrait painter. Resides at Rome. Exhibits chiefly at Grosvenor Gallery, London. Works: On the Sands near Ardea—Rome (1877); Campagna, Capri, On the Shore (1877); Dawn near Bocca d'Arno (1879); Gulf of Spezzia from Lerici (1880); Naughty Girl—Capri, Approach to Venetian Lagoon (1881); Sunrise—Porto d'Anzio, Sunrise on Carrara Hills (1882); Morning on Hills of Branzi—Lerici, Kensington Palace (1883.)

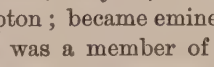
COSTA, LORENZO, born in Ferrara in 1460, died in Mantua, March 5, 1535. Bolognese school; after several years' work in Ferrara he went to Florence, according to Vasari, and studied the works of Lippi and Benozzo Gozzoli. About 1480–83, he was employed by the Bentivoglio family, Bologna, in the decoration of their palace (destroyed in 1507), and probably alternated between that city and Ferrara until the expulsion of the Bentivoglio family (1509), when he entered the service of the Gonzagas of Mantua, where he painted during the rest of his days. In Bologna he was a co-worker of Francia's, and was probably of much use to the latter between 1480 and 1490; but between 1490 and 1500 Francia rivalled and excelled his friend, and Costa followed where he had before been a leader. Among his better Bolognese examples are: Madonna (1488), Cappella Bentivoglio in S. Jacopo

Maggiore, Triumphs of Life and Death (1490), same chapel; Annunciation (1490–95), Cappella Marescotti in S. Petronio; and Madonna with Saints (1492), Cappella Baciocchi in S. Petronio. There are also frescos by him in S. Jacopo Maggiore and in S. Cecilia. Among his Mantuan pictures are: Court of *Isabella*, Louvre; Dead Christ (1504), Presentation (1502), Berlin Museum; Madonna and Saints (1525), Ferrara Gallery.—C. & C., N. Italy, i. 538; Vasari, ed. Mil., iii. 131; Burckhardt, 581; Rio, iii. 121; Ch. Blanc, École ombrienne.



COSWAY, RICHARD, born at Tiverton in 1740, died in London, July 4, 1821. Son of a schoolmaster; pupil in London of Thomas Hudson, and student in 1769 at Royal Academy; became A. R. A. in 1770, and R.A. in 1771. Was the fashionable miniature painter of his time, and equally famous for vanity, extravagance, and eccentricity. He painted many of the beauties of the day, among them Mrs. Fitzherbert, and gained the favour of the Prince Regent. He also originally painted in oil. His wife, Maria Cecilia Louisa (Hadfield) Cosway (1745–1822?), was a subject painter of considerable ability. Portrait of the painter by himself, Nat. Port. Gal.; of Gen. P. Paoli, Uffizi, Florence.—Redgrave; Ch. Blanc, École anglaise; Art Journal (1858), 268; Sandby, i. 179.

COT, PIERRE AUGUSTE, born at Bédarieux (Hérault), Feb. 17, 1837, died Aug. 18, 1883. Genre and portrait painter, pupil in Paris of Cabanel, Léon Cogniet, and Bouguereau. His style is very graceful and attractive. Medal: 1870; 2d class, 1872; L. of Honour, 1874. He exhibited many portraits and a few ideal pictures. Works: Woman Bathing (1867); Salmacis and Hermaphroditus, Poverty (1868); Portrait of Mme. Cot (1869); Prometheus, Meditation (1870); All Souls Day at the Campo Santo of Pisa, Dionysa (1872); Magdalen (1875);



Spring-Time (1876); Mireille (1882), Luxembourg Museum. — Gaz. des B. Arts (1883), Chronique.

COTES, FRANCIS, born in London in 1726, died there, July 20, 1770. Pupil of George Knapton; became eminent as a portrait painter, was a member of the Society of Artists, and one of the original members of the Royal Academy, where he exhibited from 1760 to 1770. Works: Portrait of his father, Royal Academy; Admiral Lord Hawke, Greenwich Hospital; Portrait group of Mr. and Mrs. Joab Bates, Sacred Harmonic Society. His younger brother, Samuel (1734–1818), was noted as a miniature painter.—Redgrave; F. de Conches, 86; Sandby, i. 95; Graves, 54.

COTIGNOLA, BERNARDINO DA. See *Zaganelli*, Francesco.

COTIGNOLA, FRANCESCO DA. See *Zaganelli*, Francesco.

COTIGNOLA, GIROLAMO DA. See *Girolamo* da Cotignola.

COTMAN, JOHN SELL, born at Norwich, June 11, 1782, died in London, July 28, 1842. Studied design in London in 1800–6, during which time exhibited views of Welsh scenery at the Academy. In 1807 became a member and secretary of the Norwich Society of Artists. In 1811 began to publish "Architectural Etchings," and in 1816 "Specimens of Norman and Gothic Architecture in Norfolk," followed by other antiquarian works. He made several visits to Normandy, the result of which appears in Dawson Turner's "Architectural Antiquities of Normandy" (1822). In 1834 he became drawing-master to King's College School, and removed to London. During these labours he painted many landscapes and sea views, but he was more successful in

water-colours than in oils. With Crowe and others of the Norwich school he exercised a considerable influence on British art. His son, Miles Edmund Cotman (1811–1858), painted river and sea views, but was chiefly a teacher, and succeeded him at King's College.—Redgrave ; F. de Conches, 188.

COTSIERS. See *Cossiers.*

COTTAGE DOOR, Thomas *Gainesborough,* Grosvenor House, London ; canvas, H. 3 ft. 10 in. × 4 ft. 8 in. A cottage matron, with an infant in her arms, and several older children around her, enjoying themselves in front of a rustic cabin in a woody nook. Sold in 1786 to T. Harvey, of Catton, Norfolk ; in 1807 to Mr. Coppin, of Norwich, from whom bought by Sir John Leicester, Bart., at whose sale (1827) bought by Earl Grosvenor for £525. Engraved by Scott, in Britton. Etched (1832), by Ch. Koepping. — Brock-Arnold, 74 ; Fulcher, 196 ; Waagen, Treasures, ii. 173.

COUBERTIN, CHARLES DE, born in Paris, April 23, 1822. Genre painter, pupil of Picot ; subjects mostly from Italian life and history. L. of Honour, 1865. Works : Discovery of the Laocoön in Rome in 1506 (1846); Incident of the Plague in Milan (1851), Laval Museum ; Pontifical Mass in Rome, Roman Cardinal Walking (1857) ; Ball Players in Coliseum (1859); Good Friday in Palermo ; View of the Forum, View of the Coliseum, Luxembourg Museum ; Pigeons on Square of San Marco (1861); Death of St. Stanislaus Kotska (1865); Miraculous Death of St. Jean de Dieu, Group at the Grandfather's (1879); Poet and Muse (1881); The First Partridge, Legend of the Via Appia (1882); Serenade at Vicenzo (1883).

COUDER, ALEXANDRE, born in Paris, April 16, 1808, died there in 1878. Still-life painter, pupil of Gros, in whose studio he first painted a few genre pictures. Medal, 3d class, 1836. L. of Honour, 1853. Works : Return from the Fields, Bouquet of Wild Flowers (1874); do. and Interior (1876); Roses and Fruits (1877); Return from Market, Grapes, Wild Flowers (1878).—Müller, 116.

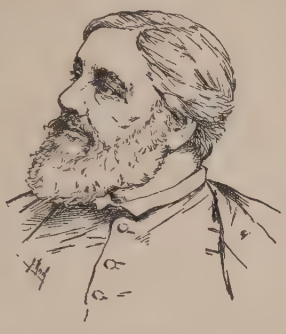
COUP DE PISTOLET (Pistol Shot), Philips *Wouwerman,* Buckingham Palace, London ; wood, H. 1 ft. 4 in. × 1 ft. 6 in. Before a sutler's tent is a group of cavalry, accompanied by women, children, and dogs ; a trooper, on a white horse, is pledging a woman in a glass of liquor, while a trumpeter blows his trumpet, and another trooper discharges his pistol. Engraved by W. Greatbach.

COUR, JANUS LA, born at Ringkjöbing, Jutland, Sept. 5, 1837. Landscape painter, pupil of Kiaerschon and of Copenhagen Academy under Marstrand ; won a prize in 1861 ; went to Italy and Paris in 1865–67, to Switzerland and Italy in 1868–70. Medal, Copenhagen, 1871. Member of Copenhagen Academy in 1872. Works : Coast View at Helgenaers (1855); Views in the North Sea (1856); Early Summer Morning (1861); Evening on Lake of Nemi (1871); Oakwood Border, two others, Copenhagen Gallery. — Sigurd Müller, 66 ; Weilbach, 121.

COURANT, MAURICE, born at Havre, Nov. 8, 1847. Landscape and marine painter ; pupil of Meissonier, and studied nature on the south coast of France. Medal, 1870. Works : Fontaine du Pin near Antibes, Shore of Jouan Bay (1868); Entrance to Harbour of Antibes (1869); The great Plains around Poissy (1870); Pond in Winter (1872), Summer Morning (1874); Stormy Weather, Rising Tide (1875) ; Getting under Sail, Roche-aux-Mouettes (1878); Bark of Goddebi (1881); Fishing Bark (1882).—Meyer, Conv. Lex., xix. 177.

COURBET, GUSTAVE, born at Ornans, (Doubs), June 10, 1819, died at Tour de Peil, near Vevay, Jan. 1, 1878. Genre, landscape, and portrait painter. Sent to school at Besançon and then to study law at Paris in 1839. Attended several studios, but chiefly that of David d'Angers. Began at an early age to paint caricatures, especially of priests; but did not treat landscape until 1841 at

Fontainebleau. He exhibited in 1844, though it was not until 1849 that he first attracted attention by his After Dinner at Ornans. His Burial Scene at Ornans (1850) and the Stone-Breakers were much talked about, and the exhibition of his works at Besançon, Dijon, Munich, and Frankfort in 1854 extended his reputation. After 1870 he ceased to exhibit his pictures. Medals in 1849, 1857, and 1861. As chief instigator of the overthrow of the Vendôme Column, May 16, 1871, he was sentenced to six months' imprisonment, and to bear the cost of restoration. After his release he retired to Switzerland. He was an intense, but narrow and unemotional realist. Works: The Wounded Man (1844); Violoncellist, three Landscapes (1848); After Dinner at Ornnas, Landscape near Honfleur, Lille Museum; Valley of the Loue, The Parishes of Chassagne (1849); River Loue, Ruins of Castle of Scey, Peasants returning from a Fair, *Stone*-Breakers, Burial at *Ornans* (1850), Louvre, Salle des Colonnades; Conflagration (1851); *Village* Ladies (1852); Women Bathing, Woman Spinning, Wrestlers (1853); Sifting Wheat (1855); Young Women of the Seine, Hunting a Roebuck, Doe run down in the Snow (1857), Boston Museum Fine Arts; Deer Fighting, Deer in the Water, Huntsman, Fox in the Snow, Rock of Oragnon (1861); Fox-Hunting, Little Fishermen in Franche-Comté, Return from *Conference* (1863); Valley of Puits Noir (1865), Luxembourg Museum; Woman with a Parrot, The Quarry (1866), Boston Museum of Fine Arts; A Beggar's Alms, Buck at Bay (1868), Louvre; Deer Calling, The Siesta (1869), The Stormy Sea (Luxembourg Museum), Cliffs of Étretat (1870). The following were bought by the State at the Lepel-Cointet



sale (1881): Deer in Cover (35,000 fr.), *Man* with a Leather Belt (26,100 fr.), Courbet's Studio (21,000 fr.), *Stag* Fight (49,100 fr.), Deer Calling (33,900 fr.), Wounded Man (11,000 fr.), Siesta (29,100 fr.)—Gaz. des B. Arts (1878), xvii. 514; xviii. 17, 371; (1882), xxv. 572; Lippincott's Mag., xxi. 631; Champier, l'Année artistique (1878), 486; Claretie, Peintres, etc. (1882), 241; Du Camp, Beaux Arts, 219; Bruno Meyer, Studien, 94; Perrier, Études, 146; Rosetti, F. A., 112; Zeitschrift f. b. K., ii. 119; xi. 183, 209; The Century, Feb., 1884; L'Art (1878), xii. 72; (1881), xxvii. 232; Temple Bar, xlii. 535.

COURDOUAN, VINCENT (JOSEPH FRANÇOIS), born in Toulon, March 6, 1810. Landscape and marine painter, pupil of Paulin Guérin. Medals: 3d class, 1838 and 1844; 2d class, 1847; L. of Honour, 1852. Appointed professor of design at the Naval School in Toulon in 1848. Works: Castle of Napoule, View of Bagnols, Gorges of Ollioules, Coast of Provence, Arrival of Bey of Tunis at Toulon, Port of Algiers, Battle of the Romulus, Vessels driven close to Shore by a Storm, Evening among the Pines, Valley of Ardennet, Embarcation of Zouaves for the Crimea (1855); Harbour of Toulon, View of Bordighiera, Coast of Balagnier (1857); Pirates Chased (1859); French Troop Ship in Harbour of Hyères (1861); Valley of Broussan, Environs of Nersi (1864); Birckadem (1867); Desert in Egypt at Evening (1868); Coast of Provence, Morning (1869); Harbour of Brusc (1873); Environs of Hyères (1874); Sunset after Heavy Weather on Coast of Provence (1875); Gorge of Malvoisin (1876); Gulf of Ciotat (1877); Beach at Hyères, Evening near Hyères (1878); Fountain at Notre-Dame-Du-Muy, Camogli in Gulf of Genoa (1879); Evening by Sea at Toulon, Shore of Argentières (1880); Harbour of Toulon, Entrance to Harbour of Toulon (1882); Point of La Croisette at Cannes, Villa Cloquet near Toulon (1883).

COURSE OF EMPIRE, Thomas *Cole*, New York Historical Society; canvas. A

series of five pictures, representing a nation's rise, progress, decline, fall, and desolation. Painted in 1832–4 for Luman Reed, New York. 1. (H. 3 ft. 3 in. × 5 ft. 1 in.) Savage State or Commencement of Empire; 2. (H. 3 ft. 3 in. × 5 ft. 2 in.) Arcadian or Pastoral State; 3. (H. 4 ft. 2 in. × 6 ft. 3 in.) Consummation of Empire; 4. (H. 3 ft. 2 in. × 5 ft. 2 in.) Destruction; 5. (H. 3 ft. 3 in. × 5 ft. 1 in.) Desolation. Of this picture Frederic E. Church writes: "If I were permitted to select three from among all the landscapes I have ever seen, I should certainly choose for one of them 'Desolation,' the last of the five pictures of the 'Course of Empire.'"

COURT-JESTERS IN ANTECHAMBER, Eduardo *Zamacoïs*, Mrs. A. T. Stewart, New York; canvas. A group of hunchbacked jesters amusing themselves in the antechamber of a prince. The painter's sarcastic humour finds vent in making these unfortunates portraits of himself and of his artist friends. The one watching the stand of paroquets is Jules Worms, and the one throwing dice is Berne-Bellecour; he himself is represented with ass's ears, and his brother is the page. —Art Treas. of Amer., i. 37.

COURT, JOSEPH DÉSIRÉ, born at Rouen, Sept. 11, 1798, died there, Jan. 23, 1865. Genre painter, pupil of Gros; won the grand prix de Rome in 1821. Medals: 1st class, 1831; 2d class, 1855; L. of Honour, 1838. Works: Samson delivered to the Philistines (1821); Deluge, Faun in a Bath dragging in a Girl, Death of *Cæsar* (1827), Louvre; St. Peter sent by the Romans to Jerusalem (1836); Duc d' Orléans as Lieut. General (1836), Versailles; Return of St. Louis (1841); King giving Colours to the National Guard, Aug. 29, 1830, Versailles; Flight of Governor of Constantine (1839); Duc d' Orléans laying the first Stone of the Agen Canal (1844). Among his many portraits are those of Mme. Adelaïde and the Prince de Joinville, the King and Queen of Denmark, Duc Decazes, Monsignor Sibour, and Pope Pius IX. (1855).—Larousse.

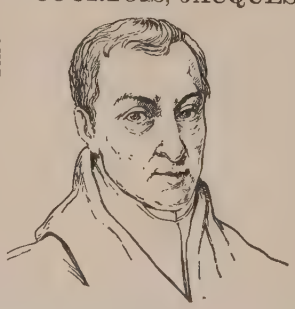
COURTAT, LOUIS, born in Paris; contemporary. History painter, pupil of Cabanel. Medals: 3d class, 1873 and 1874; 1st class, 1875.

Works: Siesta (1873); St. Sebastian (1874); Leda (1875), Luxembourg Museum; Hagar and Ishmael (1877); Spring-Time (1878); Eve and her Children (1879); Nymph (1880); Little Orange Girl (1881); Odalisque (1882); Venus Awakened (1884); Bathers (1885).

COURTENS, FRANZ, born at Termonde, Belgium; contemporary. Landscape and genre painter. Medal: 3d class, 1884. Works: Morning in the Campine (1881); Departure for Fishing, Dutch Village (1882); In the Cabbage Fields, Salt Meadows (1883).

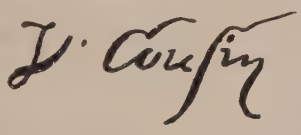
COURTOIS, GUSTAVE, born at Pusey (Haute-Saône) in 1852. History and portrait painter, pupil of Gérôme. Medals: 3d class, 1878; 2d class, 1880; Munich, 1883. Works: Orpheus, Death of Archimedes (1876); Narcissus (1877), Luxembourg Museum; Lais in Hell (1878); Dante and Virgil in Hell (1880); Portraits (1881); Bayadere (1882); Fantasy (1883); Burial of Atala (1884).—Meyer, Conv. Lex., xxi. 157.

COURTOIS, JACQUES, named Le Bourguignon (Il Borgognone); in Italy called also Jacopo Cortese; born at St. Hippolyte, Franche-Comté, in 1621, died in Rome, Nov. 14, 1676. French school; battle painter, pupil of his father, Jean, and of Cerquozzi. Entered the Spanish military service, then went to Italy to resume his artistic studies at Rome. Inspired by Raphael's fresco of the victory of Constantine



over Maxentius, became a battle painter. In 1655 became a lay brother in the order of the Jesuits, and for some time painted only sacred subjects. Pictures in Berlin, Cassel, Dresden, Florence, Munich, Paris, St. Petersburg, Rome, and Stockholm galleries. His brother Guillaume C. (1628–1679) was a pupil of Pietro da Cortona, but followed the style of Carlo Maratti.—Ch. Blanc, École française ; Villot, Cat. Louvre.

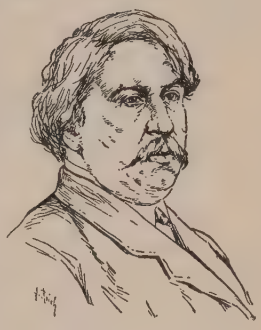
COUSIN, JEAN, born at Soucy near Sens (Yonne) about 1500, died 1589. French school ; glass painter, history and miniature painter, engraver, and sculptor. Studied glass painting with Hympe and Grassot. Much renowned among his countrymen for his historical paintings. Works: Last Judgment, Louvre; Woman giving Alms, Brunswick Gallery; Miniatures in Prayer Book of Henry II., Bibliothèque nationale, Paris ; Descent from Cross (1521, Mentz), attributed to him.—Ch. Blanc, École française ; Villot, Cat. Louvre.



COUTOURIER, LÉON LUCIEN, born at Macôn, France ; contemporary. History painter, pupil of Danguin and Cabanel. Works : Attack of Navy Riflemen (1875) ; Vanguard Engagement (1876) ; Extra Duty on Water (1877) ; Alarm of the Chouans in 1793, Tailor of Boqueneven (1878) ; Drummer School, Peasant of Guerchy (1879) ; An Alert (1880) ; The Recital (1881) ; Forced March (1883) ; The Baggage Master (1884) ; The Remount Depot (1885).

COUTOURIER, PHILIBERT LÉON, born at Chalon-sur-Saône (Saône-et-Loire), May 26, 1823. Animal painter, pupil of Nicolas Coutourier and Picot. Paints especially poultry with great skill. Medals : 3d class, 1855, 1861. Works : Peasant, Drinkers (1873) ; Conscripts of Revenge, Rhapsodist reciting to Sailors, Lard Soup (1874); Dado, Little Mother (1875) ; Young Girl and Poultry, Rat Council (1876); Grandmother (1878) ; A Corner in the Yard (1880) ; Waiting for the Paste (1881) ; Two Friends (1884) ; Rat retired from the World, Rat Council (1885).

COUTURE, THOMAS, born at Senlis (Oise), Dec. 21, 1815, died in Villiers le Bel (Seine-et-Oise), March 31, 1879. History and genre painter, pupil of Gros, and of Paul Delaroche. Although he won the 2d grand prix in 1837, and attracted attention by several able pictures in the course of the next decade, it was not until 1847 that Couture became celebrated by his *Romans* of the Decadence (Luxembourg Museum), a picture which in the united qualities of composition, conception, drawing, and colour, has few if any rivals in modern art. His technical skill and great reputation brought him many pupils, among whom was the American artist William M. Hunt. He was selected by Napoleon III. to paint a ceiling for the Louvre representing the birth of the Prince Imperial, but having quarrelled with the Empress about the drapery of the child, he became hostile to the Government and seldom sent any pictures to the Salon. In 1867 he published an essay on art entitled "Entretiens d'Atelier." Medals : 3d class, 1844 ; 1st class, 1847 and 1855; L. of Honour, 1848. Works : Young Venetian after an Orgy (1840); Prodigal Son, Widow, Return from the Fields (1841); Troubadour (1843); Jocunda, Love of Gold (1844), Toulouse Museum ; Gypsy Girl (1852); The Falconer (1855); Volunteers of 1793 (1856);



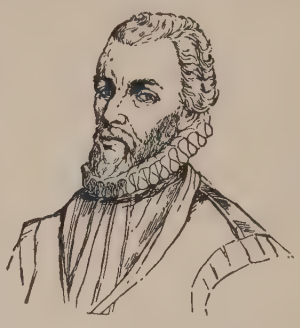
Baptism of the Prince Imperial (1857, unfinished); Return of the Troops from the Crimea; Pierrot's Dull; The Bacchante; Damocles (1872); Study for the Volunteers of 1793, Boston Museum of Fine Arts.—Claretie, Peintres, etc. (1882), 337; Larousse; Zeitschr. f. b. K., xvi. 101.

COX, DAVID, born near Birmingham, April 29, 1783, died at Harborne Heath, near Birmingham, June 7, 1859. Landscape painter in water-colours; began as a scene painter in Birmingham Theatre; went in 1803 to London, where he became a teacher of drawing, sketching with his pupils in Wales during the summer months. He removed to Hereford in 1815, returned to London in 1827, and settled at Harborne Heath in 1844. He was an excellent landscape painter, and his works command high prices. Among them are: Weald of Kent, Hop Gatherers, Welsh Funeral, Chat Moss, Besom Makers, Deer Stalking, Windsor Castle, Vale of Clwyd.—Solly, Memoir (London, 1873); Hall, Life (London, 1881); Portfolio (1873), 89.

COX, DAVID, born at Dulwich, near London, in 1809, died at Streatham Hill, Dec. 4, 1885. Landscape painter, water-colours; son and pupil of the preceding. Associate of Society of Painters in Water Colours. Works: View on the Menai (1872); Loch Katrine, Ben Lomond (1873); Rain on the Berwyn, Sunday Morning in Wales (1875); Path up the Valley, Lyndale, On the Dee (1877); Penshurst Park, Hayfield (1878); On the Beach at Hastings (1882).

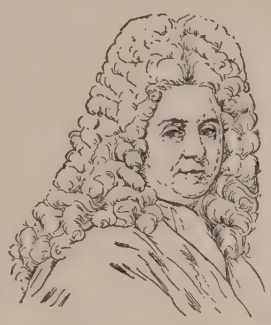
COX, KENYON, born at Warren, O., Oct. 27, 1856. Figure painter; studied first in Cincinnati and Philadelphia, later, pupil in Paris of Carolus Duran and Gérôme. Visited Europe in 1877, and remained in France with short intermissions until 1882. Member of Society of American Artists. Studio in New York. Works: Head of Venetian Girl (1879); Lady in Black (1880); Pink and White (1881); Two Portraits (1882); Afternoon, Thistledown (1883); A Corner Window (1884).

COXCYEN (Cocxie, Coxis), MICHIEL VAN, born in Mechlin in 1499, died there March 5, 1592. Flemish school; pupil of his father, and of Bernhard van Orley, whom he succeeded as court painter to Mary of Hungary; afterward studied several years in Rome, where he was called the Flemish Raphael. Also painted much in Brussels. He left numerous works of unequal merit. His compositions, frequently closely imitated from Raphael, show much taste and beauty in the heads, but the attitudes are artificial and exaggerated. Works: Martyrdom of St. Sebastian (1575), do. of St. Blasius and St. George (3), St. Margaret, Triumph of Christ, Antwerp Museum; Death of Virgin, Christ crowned with Thorns, *Last* Supper, Brussels Museum; Birth of Virgin, Presentation of do., Death of do., St. Cecilia, Madrid Museum. His copy of the great altarpiece of the Van Eycks, the Adoration of the Lamb, made for Philip II. in 1559, is partly in the Berlin Museum, partly in the Munich Gallery, and partly in Ghent Cathedral. His son and pupil, Raphael van Coxcyen, guild of St. Luke 1585, had less talent than his father.—Allgem. d. Biogr., iv. 537; Biog. nat. de Belgique, iv. 456; Ch. Blanc, École flamande; Brockhaus, iv. 653; C. & C., Flemish Painters, 66, 196; Michiels, v. 217; Nagler, Mon., iv. 526.

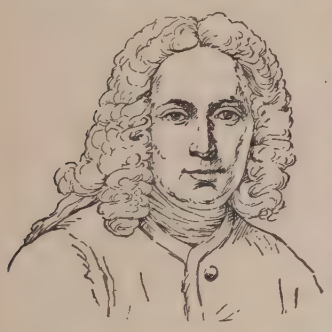


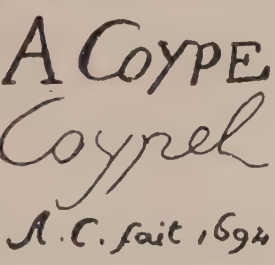
COYPEL, ANTOINE, born in Paris, April 11, 1661, died there, Jan. 1, 1722. French school; history painter, pupil of his father Noël, with whom he went to Rome in 1672, and received a prize from the Academy of St. Luke. After three years he re-

turned to Paris, and there obtained a second academical prize in 1676. In his twentieth year he became a member of the Academy, in 1684 professor, and in 1714 director. In 1716 he was nominated court painter, and in 1717 ennobled. Works: Athaliah driven from the Temple (1704); Susanna accused by the Elders, Esther before Ahasuerus (1704); Rebecca and Eleazer, Flora and Zephyrus, Young Girl caressing a Dog, Louvre.—Ch. Blanc, École française; Wurzbach, Die franz. Maler des xviii. Jahrh., 14; Villot, Cat. Louvre.

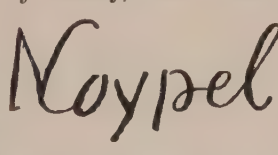


COYPEL, CHARLES ANTOINE, born in Paris, July 11, 1694, died there, June 14, 1752. French school; history and portrait painter, son and pupil of Antoine. Member of the Academy in 1715, professor 1730, rector 1746, and court painter, 1747. Works: Perseus and Andromeda, Angelica and Medor (1733), Louvre; Medea pursued by Jason (1715); Sacrifice of Abraham; series of pictures from Don Quixote, Compiègne.—Ch. Blanc, École française; Wurzbach, Die franz. Maler des xviii. Jahrh., 9.





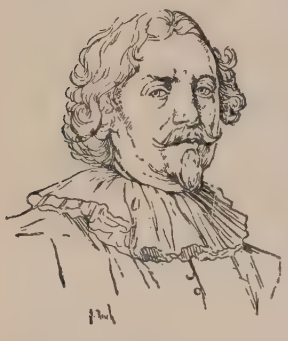
COYPEL, NOEL (Natatis), born in Paris, Dec. 25, 1628, died there, Dec. 24, 1707. French school; history painter, pupil in Orleans of one Poncet, and in Paris of Quillerier; employed in 1646 by Charles Errard as his assistant in decorating the Louvre, where after 1655 he painted independently for the king as well as at the Tuileries and at Fontainebleau. In 1664 he became professor and in 1672 director of Academy in Rome; after a three years' residence there, during which he was received into the Academy of St. Luke, he returned to Paris, where he became rector of the Academy in 1690, and director in 1695. Works: Solon maintaining the Justice of his Laws (about 1675), Ptolemy Philadelphus emancipating the Jews (about 1675), Trajan giving public Audiences (about 1675), Alexander Severus distributing Wheat in Time of Famine (about 1675), Malediction of Cain (1663), Hercules and Achelous (1704), Hercules, Dejanira, and Nessus (1704), Apollo crowned by Victory, and others, Louvre. His son,



Noel Nicolas (1692–1734), was a painter and engraver. His Venus, Bacchus, and Cupid (1727) is in the Louvre.—Ch. Blanc, École française; Villot, Cat. Louvre.

CRAESBECKE, JOOST VAN, born at Neerlinter, Brabant, in 1606, died in Brussels before 1662. Flemish school; genre painter, pupil of Adrian Brouwer; admitted to Antwerp guild in 1633 as "baker and painter,"

and to Brussels guild in 1651. Works: Flemish Tavern, Brussels Museum; Interior, Antwerp Museum; Matrimonial Contract, Madrid Museum; Peasant with Felt Cap, Berlin Museum; Soldiers conversing with Women, Vienna Museum; Craesbecke's Studio, Aremberg Gallery, Brussels; do., Louvre; Woman baking Pancakes, Mr. Henderson's Collection. — Allgem. d. Biogr., iv. 544; Biog. nat. de Belgique, iv. 474; Ch. Blanc, École flamande; Burger, Gallerie d'Aremberg (1859), 88; Journal des B. Arts (1869), 50; (1872), 153, 162; Michiels, ix. 168, 450; Rooses (Reber), 404.

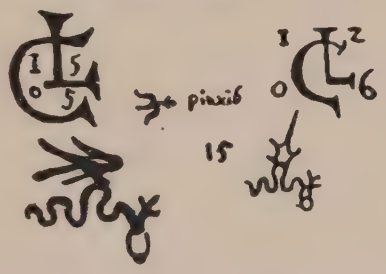


CRAEYER, CASPAR DE, born in Antwerp, baptised Nov. 18, 1584, died in Ghent, Jan. 27, 1669. Flemish school; history painter, pupil of Raphael van Coxcyen, in Brussels, where he was registered master of the guild, Nov. 3, 1607, and its president in 1614–15. He was director from 1612 of the King of Spain's art collections, was highly esteemed by Albert and Isabella, governors of the Netherlands, and was court painter to their successor, Cardinal Infant Ferdinand, in 1635–41; removed to Ghent in 1664. In friendly relations with Rubens and Van Dyck, the former of whom painted his portrait. He was by far the foremost among the contemporaries of Rubens in the Spanish Netherlands. Works: Portrait of Cardinal Infant Ferdinand, Madonna adored by Saints, St. Augustin in Ecstacy, Louvre; Elias in the Desert, Antwerp Museum; Miraculous Draught of Fishes, Assumption of St. Catherine, Martyrdom of St. Blasius, Pietà, Adoration of the Shepherds, eight others, Brussels Museum; Judgment of Solomon, Coronation of St. Rosalia, Martyrdom of St. Blasius, Triumphal Arch, Ghent Museum; Adoration of Shepherds, Amsterdam Museum; Descent from Cross, Rotterdam Museum; Martyr buried Alive, Lille Museum; Portrait of Cardinal Infant Ferdinand, Madrid Museum; Madonna and Saints (1646); Munich Gallery; Madonna and Saints, St. Theresa and Virgin, Angelic Salutation, Vienna Museum; Altarpieces in Cathedral of Aix, Provence, and of Amberg, Upper Palatinate. — Allgem. d. Biogr., iv. 571; Biog. nat. de Belgique, v. 27; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874), 102; Michiels, viii. 390; Rooses (Reber), 337.

CRAMER, ALFONS VON, born at Smyrna in 1834. Genre and portrait painter; studied in Florence, and in 1862–76 in Düsseldorf under Wilhelm Sohn, meanwhile travelling in Turkey, Greece, Asia Minor, and Egypt. Works: St. John (1866), Smyrna Cathedral; Rendezvous, Eavesdropper, Portrait of Sultan Abdul Aziz.—Müller, 118.

CRANACH, LUCAS, the elder, born at Kronach, Bavaria, in Oct. (4 ?), 1472, died in Weimar, Oct. 16, 1553. German school; history and portrait painter. His family name was Müller, and he was his father's pupil. In 1493, he went for two years to the Holy Land with the Elector Frederic the Wise, who, on their return, gave him an apartment in his palace at Wittenberg, where Cranach established a workshop for all kinds of pictorial and decorative work, a printing press, and a pharmacy (burned in 1871). He was held in high esteem there, and was twice elected burgomaster. In 1509, when Frederic sent him to the Netherlands, he painted the portrait of Charles V., aged eight, for

the Emperor Maximilian. Cranach was court painter to three successive Electors, Frederic the Wise, John the Constant, and Frederic the Magnanimous, whose captivity he shared after the Battle of Mühlberg, at Augsburg, where he met and painted Titian in October, 1552. The latter part of his life was spent at Weimar, where he commenced to paint one of his finest pictures, but died before its completion. The pictures in his first manner were painted before 1520, then followed a period of transition to his second manner, which dates from 1530. Works: Repose in Egypt (1504), Palazzo Sciarra Colonna, Rome; The Fourteen Helpers in Need (1505), St. Mary's, Torgau; Last Judgment (1511–12); *Madonna* with Grapes (1512), Munich Gallery; Descent from the Cross, St. Mary's, Lübeck; Rosary, Bamberg Cathedral; SS. Willibald and Walpurga (1520), Bamberg Gallery; Adoration of Magi, St. Wenceslaus, Naumburg; Madonna with Marriage of St. Catherine (1516); Madonna, St. Jacob's, Tunsbruck; White Madonna, Königsberg Cathedral; Madonna under the Apple Tree, Hermitage, St. Petersburg; Madonna unter Tannen, St. John's, Breslau; Madonna, Carlsruhe Gallery; Madonna, Erfurt Cathedral; Magdalen (1525), Cologne Museum; Altarpiece (1529), Marienkirche, Halle; Adam and Eve (2), Berlin Museum; replicas, Brunswick Gallery and Vienna Museum; Adam and Eve (1528), Uffizi, Florence; Judith and Holofernes at Table (1531), Judith after the Deed (1531), Gotha Gallery; Judith with Head of Holofernes, Vienna, Dresden, Stuttgart, and Cassel Galleries; Samson and Delilah, City Hall, Augsburg; Christ (1534), Meissen Cathedral; Christ and the Adulteress, Munich Gallery; replica, Maurice Chapel, Nuremberg; do., National Gallery, Pesth; Christ and the Children, Stadtkirche, Naumburg; do., Paulinerkirche, Leipsic; Nine Passion Scenes, three in Museum, six in Royal Palace, Berlin; Fall and Redemption (1529), Gotha Gallery; same subject (1529), Prague Gallery; Altarpiece, Stadtkirche, Weimar; *Last* Supper, Stadtkirche, Wittenberg; Raising of Lazarus, Venus and Cupid, Apollo and Diana, Berlin Museum; Cupid stung by Bees, Weimar Gallery; Venus and Cupid, Liechtenstein Gallery, Vienna; Judgment of Paris, Carlsruhe Gallery; Faun Family, Hercules Spinning, Death of Lucretia (1524), Munich Gallery; same subject (1532), Vienna Academy; *Fountain* of Youth, Berlin Museum; Dying Scene (1518), Leipzig Museum; Old Rich Man and Poor Young Girl, Vienna Academy and Prague Gallery; Stag Hunt (1529); *Crucifixion*, Stadtkirche, Weimar; Great Hunt at Moritzburg (2, 1543, 1544), Madrid Museum; Portraits: Christian Scheuerl (1509), Nuremberg Museum; Duke Albrecht the Bold and Duchess Sidonie (1519), Historical Museum, Dresden; Luther, Luther's Wife, Melanchthon, Elector Frederic the Wise, John Frederic the Magnanimous, Cardinal Albrecht von Brandenburg (1525), Darmstadt Gallery (1527), Berlin Museum; several other Portraits of Luther and Wife and of the Saxon Electors named, Portrait of Cranach (1550), Uffizi, Florence, and



many others. — Allgem. d. Biogr., iv. 559; Ch. Blanc, École allemande; Brockhaus, iv. 657; Dohme, 1i.; Kugler (Crowe), i. 188; Kugler, Kl. Schriften, ii. 32; Kunst-Chronik, xv. 634; xix. 607; Schuchardt, Lucas C.'s Leben und Werke (Leipsic, 1851–71); Warnecke, Lucas C. d. Altere (Görlitz, 1879); W. & W., ii. 419; Zahn's Jahrbücher, vi. 124; Zeitschr. f. b. K., viii. 322.

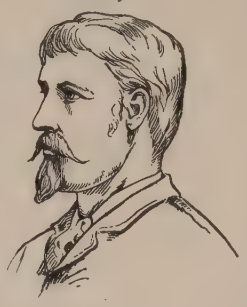
CRANACH, LUCAS, the younger, born at Wittenberg, Oct. 4, 1515, died at Weimar, Jan. 25, 1586. German school; pupil of his father, Lucas the elder, whom he suc-

ceeded in his studio at Wittenberg and as burgomaster. Many works attributed to the elder were doubtless painted by the younger Cranach, whose only certain pictures are those dated after his father's death (1553). Works: Christ taken Captive (1538), Vienna Museum; Hunt (1544), Vienna and Madrid Museum; John Baptist preaching (1549), Brunswick Gallery; Adoration of Shepherds, Crucifixion, Conversion of Paul (after 1553), Stadtkirche, Wittenberg; The Lord's Vineyard (1569); Resurrection (1554); Crucifixion (1557), Leipsic Museum; Raising of Lazarus (1558); Married Couple (1564), Vienna Museum; Conversion of Paul, Maurice Chapel, Nuremberg; several in Dresden Gallery and Historical Museum.—Allgem. Biogr., iv. 562; Dohme 1i.; Kugler (Crowe), i. 195; W. & W., ii. 432.

CRANCH, CHRISTOPHER PEARSE, born at Alexandria, Va., March 8, 1813. Landscape painter; studied in Italy in 1846–48, lived and painted in Paris and Italy in 1853–63. Professional life in America passed in New York and Boston. Elected N.A. in 1864, but has not exhibited since 1871. Mr. Cranch has also illustrated books; he is at present living in Cambridge, Mass. Works: Afternoon in October (1867); Washington Oak, opposite Newburg, N. Y. (1868); Val de Moline—Amalfi, Italy (1869); Roman Citizen, Forest of Fontainebleau—Study, Neapolitan Fisherman, Venice (1870); Venetian Fishing-Boats (1871).

CRANE, BRUCE, born in New York in 1857. Landscape painter, pupil of A. H. Wyant. First exhibited at the National Academy in 1879. Studio in New York. Works: Landscape—Autumn, T. B. Clarke, New York; Hillside, Old Mill Pond—Long Island (1879); On the Shrewsbury River, After the Rain (1880); Moor—Nantucket, Inlet on the Jersey Shore, Morning in Spring—Long Island (1881); In Blossom Time, Suburban Road—East Hampton, Study from Nature—East Hampton (1882); Winter (1883); The Waning Year (1884); Indian Summer, A Moor—Dartmouth, Mass. (1885).

CRANE, WALTER, born at Liverpool in 1845. Genre painter; son and pupil of Thomas Crane, portrait painter, and student of W. J. Linton. In 1871 went to Italy and remained two years. Although he paints in oil and water-colours, he is best known by his admirable illustrations for children's books, such as "Beauty and the Beast," "Baby's Opera," "Cinderella," "Goody Two Shoes," etc. Works: Herald of Spring (1873); Plato's Garden (1875); Renaissance of Venus (1877); Proserpine (1878); Haworth Castle, The Sirens (1879); La Cucumela—Sorrento, Truth and the Traveller (1880); Europa, The Laidley Worm of Spindleton Heugh (1881); Dunstanborough Castle, Fate, Tiber, Pisa (1882); Diana and the Shepherd, Sea-Blooms (1883); Bridge of Life (1884); Pandora, Freedom, Loch Bar, Aros Bridge—Isle of Mull, Aros Moor, ib., Cliff at Swanage Bay—Dorset (1885); Skeleton in Armour, frieze of dining-room, Miss C. L. Wolfe, Newport, R. I.



CRATINUS, painter, of Athens. Pliny says (xxxv. 40 [139]), that he painted in the Pompeion. He was the father and master of *Irene*. Clein. Alexandr. Strom., iv. 124.

CRATO, monochromatic painter, of Sicyon, early period.—Athenag. Leg. pro Christ., 14 (59, ed. Dechair).

CRANK, CHARLES ALEXANDRE, born at Douchy (Nords), Jan. 27, 1819. L. of Honour, 1881. Works: Annunciation, Assumption, Visitation (1877); St. Vincent de Paula led to Heaven by Faith, Hope, and Charity (1878); Two Scenes in Life of St. Vincent de Paula (1879); Portrait of Artist's Father (1880); St. Francis de Sales presenting Vincent de Paula to his Order (1882); Infancy of the Holy Virgin (1883); Vincent

de Paul (1884); Marie (1885).—Bellier, i. 319.

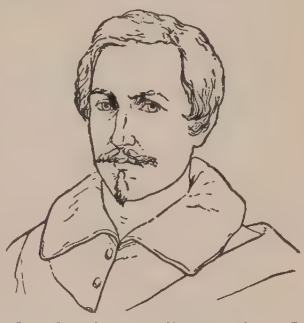
CREATION, *Michelangelo.* See *Adam; Eve; Sun* and Moon; *Trees* and Plants.

CREDI, LORENZO DI, born in Florence in 1459, died there, Jan. 12, 1537. Florentine school; son of Andrea di Credi, goldsmith; pupil and assistant of Verrocchio at same time with Leonardo da Vinci and Perugino. Under Verrocchio's care he long laboured in copying either his master's or Leonardo's sketches, with such accuracy that Vasari says it was difficult to distinguish his work from the originals. Lorenzo followed Leonardo, and was but slightly affected by Perugino. His works are all easel pictures, remarkable for careful execution and minute finish. His favourite subject was the Holy Family. The best and oldest of his altarpieces is the Madonna and St. John the Baptist in the Duomo of Pistoja, which is strongly reminiscent of Leonardo. His Madonna, Mentz Museum, is almost equally successful, as is the Holy Family, Palazzo Borghese, Rome. The *Madonna* with Saints, Louvre; Baptism of Christ, Uffizi, Florence; Nativity, Florence Academy; and Madonna and Virgin adoring Infant Christ, National Gallery, London, are also among the best examples of his work.—C. & C., Italy, iii. 403; Vasari, ed. Mil., iv. 563, 575; Burckhardt, 581, 622, 855; Ch. Blanc, École florentine; Lübke, Gesch. ital. Mal., i. 368; ii. 37.

CREMONINI, GIOVANNI BATTISTA, born at Cento (?), died in Bologna in 1610. Bolgnese school. Chiefly a decorative painter. Painted some good historical subjects, but is noted for his pictures of animals, real and imaginary. His Christ on the way to Calvary and Christ meeting St. Veronica, a single picture dated 1598, is in the Bologna Gallery. Other examples in churches of Bologna, as, e.g., fresco,—the Annunciation, ceiling of Sacristy in S. Martino Maggiore, and Coronation of the Madonna, lunette, staircase, S. Maria del Bosco.—Malvasia, i. 225; Lanzi, iii. 53; Ch. Blanc, École bolonaise; Gualandi, 50, 126.

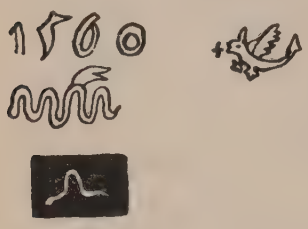
CRESCENZIO, ANTONIO, of Palermo, 15th century. Neapolitan school. No records of him. His fresco, Triumph of Death, in the court of the hospital at Palermo, is a fanciful production which may have been suggested by that of the Campo Santo, Pisa. The figures are thrown together without much regard for appropriate distribution, but are drawn with great minuteness of outline. It recalls the Sanseverini, to whom, however, Crescenzio was superior.—C. & C., N. Italy, ii. 110.

CRESPI, DANIELE, born in Milan in 1590, died there in 1630. Lombardo-Milanese school; son and pupil of Gio. Battista Crespi (Il Cerano); later studied under Giulio Cesare Procaccini; practised the maxims of the school of the Carracci and became famous, but was cut off, with all his family, by the plague. Several of his pictures, March to Calvary, *Last* Supper, Holy Family, Baptism of Christ, are in the Brera; others in churches in Milan, and in the Certosa of Pavia.—Lanzi, ii. 520; Ch. Blanc, École milanaise; Burckhardt, 765; Lavice, Revue des Musées d'Italie (Paris, 1862).



CRESPI, GIOVANNI BATTISTA, called

Il Cerano, born at Cerano, near Novara, in 1557, died at Milan in 1633. Lombardo-Milanese school; history painter; pupil of Procaccini, then studied in Rome and Venice and settled in Milan, where he was patronised by the Duke and by Cardinal Federigo, and made member of the Academy, and employed as architect, sculptor, and painter. Apart from occasional mannerism, his style is free and spirited. Works: Assembly of Franciscans; Christ crowned with Thorns (ascribed to Correggio), Berlin Museum; Christ appearing to SS. Peter and Paul, Vienna Museum; Madonna del Rosario, Brera, Milan; Baptism of St. Augustine, S. Marco, Venice.



CRESPI, GIUSEPPE MARIA, called Lo Spagnuolo, born in Bologna in 1665, died there in 1747. Bolognese school; history and portrait painter; pupil of A. M. Toni, D. M. Canuti, C. Cignani, and G. A. Burrini. Painted in Venice, Parma, and Modena, and executed works in Palazzo Pitti, Florence, for Grand Duke Ferdinand. Works: Holy Family, Portrait of Old Man, Palazzo Pitti; his own portrait, Uffizi, Florence; St. Stanislaus, Gesù, Ferrara; St. Anthony the Abbot, S. Niccolò, Bologna; Madonna with Saints, Bologna Gallery; Madonna, Ecce Homo, and 11 others, Dresden Museum; Weeping Nun, Munich Gallery; School, Louvre; Holy Family, Death of St. Joseph, his own portrait, Hermitage, St. Petersburg; Chiron teaching Achilles to Shoot, Æneas and Cumean Sibyl, Vienna Museum.

CRESTI, DOMENICO. See *Passignano.*

CRESWICK, THOMAS, born in Sheffield, England, Feb. 5, 1811, died at Bayswater, Dec. 28, 1869. Pupil in Birmingham of J. V. Barber; went in 1828 to London and began to exhibit Welsh and Irish scenes, and after 1840 views from North of England; became A.R.A. in 1842 and R.A. in 1851. His Pathway to the Village Church (1839) is in the National Gallery. Other works: Pleasant Way Home (1846), Passing Showers (1849), Wind on Shore (1850), Old Trees (1850), Mountain Lake—Moonrise (1852), Across the Beck (1864), Changeable Weather (1865).—Redgrave; Cat. Nat. Gal.; Athenæum, 1870; Art Journal (1856), 141; Sandby, ii. 289.

CRETIUS, KONSTANTIN, born at Brieg, Silesia, Jan. 6, 1814. Genre, history, and portrait painter, pupil of Berlin Academy under Wach; went in 1839 to Brussels, Paris, and Italy; in Rome until 1842, and after his return to Berlin painted a number of historical genre pictures. In 1846 Frederick William IV. sent him to Constantinople to paint a portrait of Sultan Abdul Medjid. In 1860 he became a member of the Berlin Academy, and afterwards professor. Works: Contest with the Syrinx (1836); Greek Emigrants (1836); Jacob Mourning for Joseph (1838); Ave Maria, Vintage at Ischia, Italian Beggar, Notary Public, Pettifogger (1839–42); The Savoyards, Odalisque, Siesta, Flower Festival in Genzano, Carnival in Rome, Adorning the Bride, A la bella vista, Tourists in Switzerland (1842–59); Resurrection (1859); Louis XIV. and Maria Mancini playing Chess (1859); Cromwell and the Independents; Salzburg Protestants in Berlin in 1732; Knighting of Prince Albrecht of Prussia; Order of St. John in the Schleswig-Holstein Campaign; Aiding Christians in Syria; Louis XIV. in Parliament (1870); Cromwell prevented from Embarking for America (1874); On Wedding Trip to Italy, Tourists in Switzerland (1876); Refreshing Draught (1839), Captured Cavaliers before Cromwell (1867), National Gallery, Berlin.—Brockhaus, iv. 673; Müller, 119; Rosenberg, Berl. Malersch., 39.

CREVALCORE. See *Antonio* da Crevalcore.

CRISCUOLO, GIOVANNI FILIPPO, born at Gaeta about 1510, died in Naples in 1584. Neapolitan school; pupil of Andrea da Salerno; afterward studied with Perino

del Vaga in Rome, and diligently copied the works of Raphael. Took high rank among the Neapolitan artists, and executed many works for churches. An Adoration of the Magi and a Madonna with Saints (triptych), and a Martyrdom of St. Stephen, are in the Naples Museum. His younger brother, Giovanni Angelo (died about 1573), pupil of Marco da Siena, was also a painter of considerable talent, and left some good pictures in Naples churches.—Lanzi, ii. 23, 26; Ch. Blanc, École napolitaine.

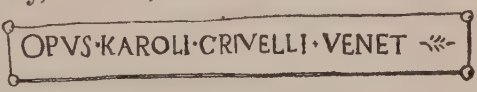
CRISTO DEI CAPPUCCINI. See *Crucifixion*, Guido.

CRISTO DELLA MONETA. See *Tribute* Money.

CRISTOFORO DA PARMA. See *Caselli*, Cristoforo.

CRISTUS, PETRUS, (Pieter Christophsen), born at Baerle near Deynze, Belgium, about 1400, died in Bruges, after 1472. Flemish school; probably pupil of Jan van Eyck, whose style he imitated. Bought freedom of Bruges, July 6, 1444, registered in guild of St. Luke in 1450, and in 1469 was one of the notables. In March, 1472, he officiated as umpire for the guild in a dispute with Pierre Constain, the ducal painter. Works: Portrait of Edward Grimston (1446), Earl of Verulam, England; Madonna and Saints (1447), Städel Institute, Frankfort; St. Eloi and the Bridal Pair (1449), Oppenheim Gallery, Cologne; Altar wings (1452)—Annunciation, Birth of Christ, and Last Judgment (1452)—and Portrait of a Lady, Berlin Museum; Altar wings—Crucifixion, Last Judgment—Hermitage, St. Petersburg; Madonna, Turin Gallery; picture in four compartments—Annunciation, Visitation, Nativity, and Adoration of Magi—Madrid Museum; Kneeling Figure and Saint, Copenhagen Gallery; portrait of Marco Barberigo, National Gallery, London, attributed to G. van der Meire (?).—Allgem. d. Biogr., iv. 598; Biog. nat. de Belgique, iv. 505; C. & C., Flemish Painters, 135; Dohme, 1i.; Michiels, ii. 243, 364, 395; iii. 420; W. & W., ii. 25.

CRIVELLI, CARLO, born in Venice about 1430–40, died after 1493. Venetian school; pupil of Antonio and Bartolommeo da Murano, whose studio he entered probably about 1450. Settled in Ascoli; as early as 1468 began to paint exclusively in the cities of the Marches, and laboured there to the end of his days. In 1490 he was knighted by Prince Ferdinand of Capua, but this did not affect the steady exercise of his profession. He was a painter of remarkable talent, fond of elaborate detail, never careless in work, and as conscientious as he was skilful. At times he painted with the mystic feeling of Angelico, but his figures are often exaggerated in action and mannered in style. Crivelli never abandoned the system of tempera in which he had been taught, and while other artists were trying oils, worked on in the old method with great energy and success. No pictures of the period have better resisted the ravages of time than his, as numerous examples in the Brera at Milan, the Berlin Museum, the Vatican, the Kensington Museum, the National Gallery, and Dudley House, London, testify. Among his best works are: *Madonna* della Rondine, Madonna with Saints (1476), Madonna and Saints (1482), Brera, Milan; *Annunciation* (1486), National Gallery, London; Madonna with Saints, Dudley House; and Pietà, Vatican.—C. & C., N. Italy, i. 82; Burckhardt, 591; Seguier, 51; Ch. Blanc, École vénitienne; Lübke, Gesch. ital. Mal., i. 519.

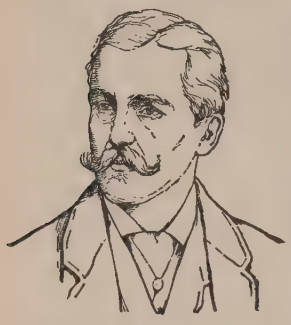


CRIVELLI, LUCREZIA. See *Belle* Férronnière.

CRIVELLI, VITTORIO, Venetian school, end of 15th century. A kinsman and mediocre imitator of Carlo Crivelli; earliest effort a rudely executed picture (1481) at Fermo, latest works (1489–90) at Monte San Martino. Other paintings executed in the interval may be seen at Bologna, Palermo, Massa, Milan in the Brera, and London in

the Kensington Museum.—C. & C., N. Italy, i. 96; Burckhardt, 592.

CROFTS, ERNEST, born at Leeds, England, Sept. 15, 1847. Genre painter; pupil in London of A. B. Clay, and in Düsseldorf of E. J. Hunten. Paints chiefly military subjects. Elected an A.R.A. in 1878. Works: A Retreat (1874); Ligny (1875); Morning of Waterloo (1876); Ironsides returning from Sacking a Cavalier's House, Cromwell at Marston Moor (1877); Wellington's March from Quatre Bras to Waterloo (1878); Evening of Waterloo (1879); George II. at Dettingen (1881); At the Farm of Mont St. Jean—Waterloo (1882); At the Sign of the Blue Boar—Holborn, Charles I. going to Execution (1883); Wallenstein (1884).—Art Journal (1882), 22, 31; Athen., May 18, 1878.



CROIZETTE MLLE., Portrait, *Carolus-Duran*. Equestrian portrait of Mlle. Sophie Croizette, the actress. She is mounted on a black horse, head to left, and is looking full face.—Philadelphia Exhibition, 1876.

CROLA, GEORG HEINRICH, born in Dresden, June 6, 1804, died at Ilsenburg in the Hartz, May 6, 1879. Landscape painter, pupil in Dresden of Klengel and studied from nature and after the Dutch masters in Dresden Gallery. Was in service of the Duke of Coburg-Gotha, in 1828–30, and then in Munich until 1840, when he settled in the Ilse Valley. Works: Great Oak Landscape; Storm on Lake Chiem; Afterglow in the Alps; The Traun Falls; On Lake Starenberg; Ammer Lake; Teutoburg Forest; Outlook from the Brocken.—Kunst-Chronik, xv. 530.

CROLA, HUGO, born at Ilsenburg in the Hartz, in 1841. Portrait painter, son of Heinrich, pupil of Berlin Academy; then of Düsseldorf Academy under Bendemann, Karl, and Wilhelm Sohn. His portraits found great favour at the Vienna Exhibition, 1873, and Munich Exhibition, 1879. In 1877 he became professor at the Düsseldorf Academy. Painted also genre scenes, and in 1871 an altarpiece for a church in Courland.—Müller, 327.

CROME, JOHN, called Old Crome, born in Norwich, England, Dec. 21, 1769, died there, April 22, 1821. Brought up a coach painter, formed himself by studying nature and pictures of the Dutch school. With one exception, the Blacksmith's Shop (1809), all his pictures are landscapes painted with sweetness of colour, richness of tone, and truth. He was a genuine student of nature who delighted in painting lanes, heaths, and river banks, with effects of sunlight and moonlight. Mousehold Heath, in the National Gallery, is perhaps his masterpiece. He founded the Norwich School of Arts in 1805, and may be regarded as the father of the Norwich school of landscape painting, of which Vincent, Stark, and Cotman were the leading artists. His son, John Bernay Crome (1793–1842), was an indifferent landscape painter.—Ch. Blanc, École anglaise; Portfolio (1879), 33, 48.

CROMWELL AND CHARLES I., Paul *Delaroche*, Nîmes Museum; canvas. Subject from "Quatre Stuarts," of Chateaubriand. Cromwell, standing beside the coffin in which repose the remains of Charles I., has lifted the lid, and is gazing intently on the face of the dead. Salon, 1831. Engraved by Henriquel Dupont.—Clément de Ris, ii. 210; Larousse, v. 583.

CROPSEY, JASPER FRANCIS, born at Rossville, N. Y., Feb. 18, 1823. Landscape painter, pupil of Edward Maury. Visited England, France, Switzerland, and Italy in 1847; went abroad again in 1855, and spent seven years in London. Elected N.A. in 1851. Studio in New York. Works in oil: Jedburgh Abbey, Pontine Marshes (1847); Backwoods of America (1857); Richmond Hill (1862); Anne Hathaway's Cottage (Edwin Booth, New York); Greenwood Lake

(1870); Lake Nemi—Italy (1879); Twilight, Old Church at Arreton—Isle of Wight (1880); Sketching in the Glen, Ramapo Valley (1881); Autumn on the Hudson River (1882); Wawayanda Valley (1883); Springtime in England (1884); Misty Morning on Greenwood Lake, Lake Thrasymene—Italy (1884); October in Ramapo Valley (1885). Water-colours: On the St. Lawrence, Wickham Pond—Florida (1884).—Manhattan Mag., April, 1884.

CROQUEMITAINE, BAGAGE DE, Timoléon *Lobrichon*, canvas. Croquemitaine is one of the legendary monsters with whose name nurses frighten children. The picture represents a basket with four children packed ready for departure, and a fifth sitting beside it.—Engraved by L. Massard.

CROSS, DEPOSITION FROM. See *Descent* from Cross.

CROSS, DESCENT FROM. See *Descent* from Cross.

CROSS, DISCOVERY OF, *Garofalo*, Ferrara Gallery; wood, H. 10 ft. 5 in. × 5 ft. 11 in. The finding of the cross by St. Helena, mother of Constantine the Great. A rich composition of figures with a landscape background; above, a glory of angels. Painted in 1536 for S. Domenico, Ferrara. —Vasari, ed. Mil., vi. 465.

By *Tintoretto*, S. M. Mater Domini, Venice. A carefully-painted and attractive picture, but by no means a good specimen of the master, as far as regards power of conception. Ruskin, Stones of Venice, iii. 312; Ridolfi, Marav., ii. 212.

CROSS, ELEVATION OF. See *Elevation* of Cross.

CROSS, JOHN, born in Tiverton, England, in 1819, died in London, Feb. 26, 1861. History painter, pupil of Picot in Paris. His Clemency of Richard Cœur de Lion gained the first premium of £300 in the Westminster Hall competition in 1847, and was bought by the royal commissioners for £1,000; and his Assassination of Thomas à Becket (1843) is in Canterbury Cathedral.

CROSS, MIRACLE OF, Gentile *Bellini*, Venice Academy; canvas, H. 10 ft. 6 in. × 13 ft. 9 in.; signed, dated 1500. A relic of the true cross, borne in procession, is lost in the water while crossing a bridge; many seek it in vain, but it is at last found by Doge Andrea Vendramin; Catherine Cornaro, ex-Queen of Cyprus, and her suite, are among the kneeling spectators on the left; the foremost one of the kneeling group in front, to right, is said to be the painter himself. From Scuola di S. Giovanni Evangelista.—C. & C., N. Italy, i. 132; Zanotto, Pinac. Accad., Pl. 40; Burckhardt, 594.

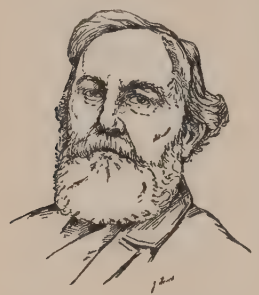
By Giovanni *Mansueti*, Venice Academy; canvas, H. 10 ft. 6 in. × 15 ft. The relic of the cross, carried in procession (1474) at the burial of one who had doubted its miraculous powers, is arrested by an invisible force, and its bearers have to procure another one from a neighbouring chapel. Scene, a canal fringed by buildings and crossed by a drawbridge; the spectator at left, with a scroll in his hand, is supposed to be the painter himself. Painted in 1493 for Scuola di S. Giov. Evangelista.—C. & C., N. Italy, i. 220; Zanotto, Pinac. dell Accad. Venez., Pl. 28; Burckhardt, 599.

CROSS, PROCESSION OF, Gentile *Bellini*, Venice Academy; canvas, H. 11 ft. 10 in. × 24 ft. 4 in.; signed, dated 1496. The procession of the brethren of S. Giovanni Evangelista, bearing the relic of the cross, has issued from the portal between S. Marco and the Pal. Ducale, and is proceeding up the Piazza di S. Marco; Giovanni Salis, a merchant of Brescia, kneels near the shrine of the relic, and by making a vow to the cross causes the healing of his son in Brescia. Painted for the Scuola di S. Giovanni Evangelista. The most important extant work of the Venetian school previous to the advent of Titian.—C. & C., N. Italy, i. 129.

CROSS, VISION OF. See *Constantine*.

CROWE, EYRE, born at Chelsea, Oct., 1824. Genre painter, pupil in Paris of Paul Delaroche, whom he accompanied to Rome in 1843; entered schools of Royal Academy, London, in 1844, and exhibited

his first picture, Prynne searching the Pockets of Laud in the Tower, in 1846; elected an A.R.A. in 1876. Works: Milton visiting Galileo in Prison (1859); Swift reading a Letter from Stella, Boswell's Introduction to the Club (1860); Virginia Slave Sale, Barber's Shop (1861); De Foe in the Pillory (1862); Burial of Goldsmith (1863); Luther posting his Theses (1864); Charles II. knighting the Loin of Beef (1867); The Vestal (1870); Old Mortality (1871); Out of School (1872); Sheep-Shearing Match (1875); Darning Day, Red Maid's School (1876); Sanctuary, Silkworms, Prayer (1877); School Treat at Burnham Beaches (1878); Marat, Execution of the Duc d'Enghien—1804 (1879); Forfeits (1880); Explosion of the Cashmere Gate at Delhi, Sandwiches, Sir Roger de Coverley at Westminster Abbey (1881); Defence of London—1643, How Happy could I be with Either (1882); Market Place—Evesham, Old Porch at Evesham (1883); School at the Aitre St. Maclou—Rouen, Fish Market—Rouen (1884).—Art Journal (1864), 205.



CROWNINSHIELD, FREDERIC, born in Boston, Mass.; contemporary. Figure painter; pupil of Rowbotham in London, Benouville in Rome, and of Cabanel, Couture, and the École des Beaux Arts in Paris. Exhibited his first picture, a portrait group, in the Paris Salon of 1878. Studio in Boston.

CRUCHE CASSÉE. See *Broken* Pitcher.

CRUCIFIXION, (Fr. Crucifiement; Ital. Crocifissione; Sp. Crucifixion; Ger. Die Kreuzigung); the scene immediately succeeding the Elevation of the Cross.

Crucifixion, Lucas Cranach, Stadtkirche, Weimar.

By *Antonello* da Messina, Antwerp Museum; wood, H. 1 ft. 11 in. × 1 ft. 4 in. Christ on the cross between the two thieves; at left, the Virgin, seated; at right, St. John, kneeling. —Kugler (Eastlake), ii. 320; C. & C., Flemish Painters, 235.

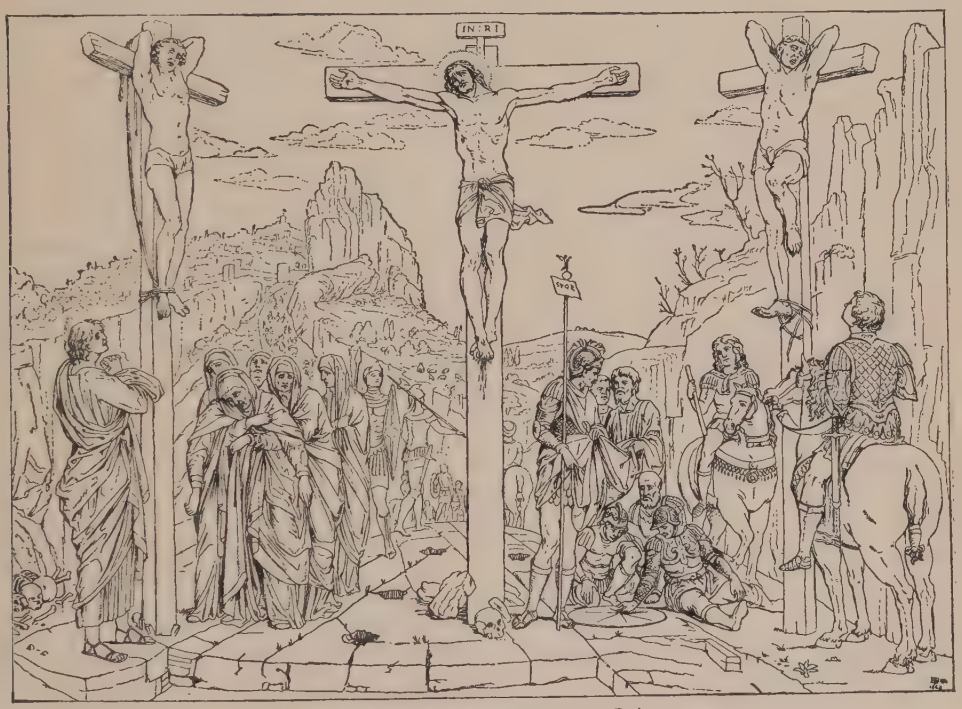
By Lucas *Cranach*, Stadtkirche, Weimar; H. 11 ft. 6 in. × 9 ft. 11 in. Christ on cross, with St. John Baptist (portrait of the artist) on right, calling to it the attention of Luther and Melancthon, who stand beside him; on left, Christ triumphant over Satan, who is again seen in middle distance driving sinners into the fire. Upon the wings are

the Elector John Frederick and his family. Painted in 1555. Considered Cranach's finest work.—Kugler (Crowe), i. 192 ; Schuchart, ii. 240 ; Förster, x.

By Gheerardt *David*, Berlin Museum ; wood, arched, H. 4 ft. 7 in. × 3 ft. 3 in. Christ on the cross, bewailed by the Marys, the Magdalen, and John Evangelist. The figure of Christ is a facsimile of that in the baptism of Christ, painted for Jean des Trompes. Formerly in Solly Collection.—C. & C., Flemish Painters, 307.

By Anton van *Dyck*, Mechlin Cathedral ; canvas, H. 13 ft. × 9 ft. The Saviour upon the cross, between the two thieves, has just expired ; the sun is veiled and gloom obscures the heavens ; on the right, the Virgin ; behind her John and Mary the mother of James, and at the foot of the cross the Magdalen ; on the opposite side, a mounted soldier leaning on the pommel of his saddle, and looking fixedly at Christ ; on his left an executioner, and on the further side of the cross, two spectators. Painted about 1627 for Ch. of the Recollets, at the suppression of which transferred to the Cathedral ; carried to Paris and returned in 1815. Engraved by Van den Wyngaerde ; Bolswert ; J. J. Van den Berghe ; C. Normand.—Smith, iii. 1; Guiffrey.

By Cornelis *Engelbrechtsen*, Leyden Museum. Large altarpiece with many figures,



Crucifixion, Andrea Mantegna, Louvre, Paris.

and wings representing Abraham's Sacrifice and the miracle of the Brazen Serpent ; in the predella, Restoration of Mankind by the Atonement of Christ.

By *Guido* Reni, Bologna Gallery ; canvas. The Virgin and St. John beside the cross. One of Guido's finest creations. Formerly on high altar of the Cappuccini, whence called Cristo dei Cappuccini.—Kugler (Eastlake), ii. 580.

By Andrea *Mantegna*, Louvre, Paris ; wood, H. 2 ft. 2 in. × 3 ft. Christ on the cross be-

tween the two thieves; at left, St. John and the holy women; at right, soldiers playing dice and two others mounted; in background, Jerusalem and rocks. Fragment of predella of altarpiece of S. Zeno, Verona; two other parts in Tours Museum. Engraved by G. Maina.—Villot, Cat. Louvre.

By Gerard Van der *Meire*, S. Bavon, Ghent; triptych. Centre panel, the Crucifixion; wings, Moses striking the Rock, and the Brazen Serpent. Remarkable for number of figures introduced, but not for skilful distribution. —C. & C., Flemish Painters, 147; Kugler (Eastlake), i. 88.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 3 ft. 3 in. × 2 ft. Christ suspended on the cross, at the foot of which, at left, stand St. John and the Virgin; at right, St. Mary Magdalen, kneeling, looking front, embracing the Saviour's feet; in background, the towers of Jerusalem. From Houghton Gallery; appraised at £150. Repetition, with changes: Mr. Spannocchia, New York. —Curtis, 201; Houghton Gal., i. 46.

By *Raphael*, Earl Dudley, London; wood, H. 8 ft. 6 in. × 5 ft. 7 in.; signed. Christ on a high cross, with an angel in the air on each side, collecting in a vase the blood from his wounds; above the cross, both the sun and the moon; below, on right the Virgin standing and St. Jerome kneeling, on left Mary Magdalen kneeling and St. John standing. Not distinguishable from Perugino's work, but certainly by Raphael; painted about 1500 for Cappella Gavri or Gavari in Dominican church at Città di Castello, whence sold, about 1800, for 4,000 scudi; passed to Fesch Collection, whence bought, in 1845, for 10,000 scudi by Prince Canino, who sold it in 1847 to Lord Ward, now Earl Dudley. Engraved by L. Gruner for German edition of Passavant.—Vasari, ed. Mil., iv. 318; Passavant, ii. 9; Waagen, Treasures, ii. 232; C. & C., Raphael, i. 119, 135; Rossini, Pl. ccxii.

By *Rubens*, Antwerp Museum; canvas, H. 14 ft. × 10 ft. 2 in. The three crosses on Calvary at evening; the Saviour, who has yielded up the ghost, has bowed his head upon his breast; on his right, the believing malefactor; on his left, the other having his legs broken by the executioner; on the right, two soldiers on horseback, one of whom is piercing the Saviour's side with a spear, while Mary Magdalen, at the foot of the cross, looks at him with horror; in front, the Virgin, Mary wife of Cleophas, and St. John. Sir Joshua Reynolds calls this the most carefully finished of all Rubens' works, and one of the first pictures in the world. Presented to Church of the Recollets, Antwerp, in 1620, by Nicolaas Rockox, burgomaster. Carried to Paris; returned in 1815. Engraved by Bolswert; Aubert; Val. Green. —Smith, ii. 13; Beechey, Reynolds, ii. 177.

By *Tintoretto*, S. Cassiano, Venice; canvas. The three crosses on right; centre occupied by executioners, one of whom, standing on a ladder, receives from the other the sponge and the tablet; the Virgin and St. John at left; in background, a group of Roman soldiers. An excellent picture, not often surpassed by the master.—Ruskin, Stones of Venice, iii. 289.

By *Tintoretto*, SS. Giovanni e Paolo, Venice; canvas, H. about 12 ft. × 15 ft. "A picture of about fifty figures, not one of which injures or contends with another. As a piece of colour, and light and shade, it is altogether marvellous."—Ruskin, Stones of Venice, iii. 305.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas, signed and dated 1565. Covering the whole of one wall of the Sala dell' Albergo. Ruskin says it is beyond all analysis and above all praise. Tintoretto was paid 280 ducats for this work, and was made member of the confraternity, with commission to adorn the Church and the Scuola with pictures. Engraved by Agos. Carracci (1589).—Ruskin, Stones of Venice, iii. 353; Ch. Blanc, École vénitienne; Zanotto, 449; Bartsch, xviii. 51.

By *Titian*, S. Domenico, Ancona; canvas, arched on top, figures life-size. Christ on the cross, at foot of which are St. Dominic,

St. John Evangelist, and the Magdalen. Painted in 1562–3. Much injured and repainted.—C. & C., Titian, ii. 328.

Subject treated also by Vincenzo Foppa the elder, Bergamo Gallery; Jacopo degli Avanzii, Palazzo Colonna, Rome, Bologna Gallery; Albrecht Altdorfer, Augsburg Gallery, Nuremberg Gallery; Hans Holbein, the elder, Augsburg Gallery; Pietro Perugino, Villa Albani, Rome; Albrecht Dürer, Dresden Gallery; Francesco Francia, Bologna Gallery, Louvre; Francesco Bonsignori, Verona Gallery; Luca Signorelli, Florence Academy; Alesso Baldovinetti, Florence Academy; Filippo Lippi, Städel Institute, Frankfort; Alonso Cano, Academy of S. Fernando, Madrid; Giacomo Cavedone, Galleria Estense, Modena; Pierre Subleyras, Brera, Milan; Bernardo Gatti, Naples Museum; Rubens, Munich Gallery; Cornelis Engelbrechtsen, Munich Gallery; Master of Lyversburg Passion, Museum Wallraf-Richartz, Cologne; Lucas Cranach, Munich Gallery; Leandro Bassano, Berlin Museum; Sacchi di Pavia, Berlin Museum; Michael Wohlgemuth, Munich Gallery, Nuremberg Gallery; Goya y Lucientes, Madrid Museum; Andrea da Solario, Louvre; Martin van Heemskerck, Hermitage, St. Petersburg; Marten de Vos, Uffizi, Florence, Antwerp Museum; Garofolo, Brera, Milan; Gabriel Max, Mr. Lehmann, Prague; and many others.

CRUIKSHANK, GEORGE, born in London, Sept. 27, 1792, died there, Feb. 1, 1878. Genre painter and illustrator, son and pupil of Isaac C., caricaturist (1756–1811); began as a book illustrator and etcher, designing many illustrations for Egan's Life in London, Grimm's Fairy Tales, Dickens's earlier works, and numerous periodicals. Also published several series of prints, such as Points of Humour, Morning in Bow Street, The Bottle, Sunday in London, etc. In his later years he exhibited works in oil at the British Institute and the Royal Academy, among them being Tam O'Shanter, Titania and Bottom, Cinderella, and the Worship of Bacchus (H. 7 ft. 8 in. × 13 ft. 3 in.), the last a composition of several hundred small figures, now in the National Gallery. Robert Isaac C. (died 1856), designer in water colours, was his brother.—Cat. Nat. Gal.; Redgrave; C. Carr, Essays, 223; Portfolio (1872), 77.

CRUSADERS BEFORE JERUSALEM, Wilhelm von *Kaulbach*, New Museum, Berlin; mural painting, staircase. On a hill before Jerusalem, which is seen in background, a group of soldiers, bishops and priests; on second hill, to right, Godfrey de Bouillon holding up a crown before army of Crusaders, among whom are seen Bohemond and Tancred; above, in clouds, Christ and the Virgin, with martyrs; in foreground, Peter of Amiens praying; behind him, penitents, minstrels, etc.

CTESICLES, painter, of Asia Minor, about 300 B.C. Failing to gain the favour of Queen Stratonice, he revenged himself by painting her with a fisherman, her reputed lover, put the picture on exhibition in Ephesus and made his escape by sea. But the Queen considered the likenesses so excellent that she forbade the removal of the painting.—Pliny, xxxv. 40 [140].

CTESIDEMUS, Greek painter, master of *Antiphilus*, about 376 B.C. Pliny mentions among his works the Capture of Œchalia and Laodamia.—Pliny, xxxv. 40 [138].

CTESILOCHUS, Greek painter, pupil of Apelles, famous for a burlesque picture of the birth of Dionysus from the thigh of Zeus.—Pliny, xxxv. 40. Perhaps identical with Ctesiochus, brother of Apelles, mentioned by Suidas (Apelles, V.).

CUEVAS, PEDRO DE LAS, born in Madrid in 1568, died there in 1635. Spanish school; a mediocre painter, best known through the fame of his scholars, among whom were Juan Carreño, Antonio Pareda, Jose Leonardo, and Francisco Camilo. His son Eugenio, another pupil, was a painter of no great merit. Pedro is said to have died of grief because he was not appointed painter to the King on the death of Gonzales.—Stirling, i. 435.

CUISINE DES ANGES. See *Diego*, St., of Alcala.

CUMMINGS, THOMAS SEIR, prominent in the early part of the century as a miniature painter. He was one of the founders of the National Academy, New York, an early vice-president, and its treasurer in 1840–45. He painted the portraits of some of the most distinguished men of his time.

CUPID, *Domenichino*, Hermitage, St. Petersburg ; canvas. Standing on a pedestal, inscribed "Amor," leaning on a bow, and holding in right hand an arrow with point directed toward his heart. Old copy, attributed to Elizabetta Sirani, Vienna Museum. Engraved by Joubert (Collection Coesvelt, 23).

CUPID ASLEEP, Michelangelo da *Caravaggio*, Palazzo Pitti, Florence ; canvas, H. 2 ft. 3 in. × 3 ft. 3 in. Sleeps, with head on quiver ; holds bow and arrow in hand ; landscape background. Engraved by Marucci ; T. Verkruys.—Gal. du Pal. Pitti.

CUPID, EDUCATION OF, *Correggio*,

Education of Cupid, Correggio, National Gallery, London.

National Gallery, London ; canvas, H. 5 ft. 1 in. × 3 ft. Mercury, seated in a landscape, teaches Cupid to read ; a winged nude Venus stands beside him. Painted about 1522–25 ; came from Gonzaga Collection, Mantua, to Charles I. of England, and sold, after his death, for £800 ; later possessed by Duke of Alva, and by Don Manuel Godoy, from whose collection taken by Murat in French invasion and carried to Naples ; sold by ex-queen of Naples to Marquis of Londonderry, and by him (1834) to National Gallery, together with the *Ecce* Homo of Correggio, for £11,500. Damaged by repainting. Several copies, one at Sans Souci, another in Paris. Engraved by Le Villain ; Arnold de Gode.—Meyer, Correggio, 340, 492 ; Künst. Lex., i. 438 ; Landon, viii. Pl. 58 ; Waagen, Treasures, i. 327 ; Kugler (Eastlake), ii. 505 ; Richter, 63.

See also *Venus* equipping Cupid.

CUPID AND PSYCHE, Wilhelm von *Kaulbach*, Mrs. A. T. Stewart, New York ; canvas. Psyche, nude, reclining on a bank of flowers and ferns, lifts one foot and stretches the drapery across her lap as she awakes under the kiss of Cupid. A band of musical genii hover in the air, left ; background, right, a woody glade. Photogravure in Art Treasures of America, i. 40.

See also *Psyche*.

CUPIDS DISARMED, Francesco *Albani*, Louvre ; canvas, H. 6 ft. 6 in. × 7 ft. 10 in. The nymphs of Diana surprise and disarm Cupids asleep in a forest ; in background, to left, Callisto and a companion ; above, Diana in clouds. Collection of Louis XIV. Engraved by Baudet ; B. Audran.—Landon, Musée, 2d Col., iii. Pl. 63.

CURIA, FRANCESCO, Cavaliere, born in Naples about 1538, died there about 1610. Neapolitan school ; pupil of Gio. Fillippo Criscuolo and of Leonardo da Pistoja ; afterwards studied works of Raphael in Rome. Acquired a great reputation in Naples for his noble style of composition and natural colouring. Executed works for many churches in Naples, where most of his pictures are. See also Death of St. Francis, sustained by an angel, Turin Gallery.—Lanzi, ii. 23 ; Ch. Blanc, École napolitaine.

CURRADO, FRANCESCO, born near Florence in 1570, died in Florence in 1661. Florentine school; history painter, pupil of B. Naldini; after working for churches in Florence, went to Rome, where he painted several pictures for the King of Portugal, who sent him the Order of Christ. Settled in Florence, where he brought up many pupils. Works: St. Francis Xavier preaching in India, S. Giovannino, Florence; Narcissus, St. Catherine, Palazzo Pitti, ib.; Magdalen, Martyrdom of St. Thecla, his own portrait, Uffizi, ib.; Abraham receiving the Angels, Vienna Museum. His brothers Pietro and Cosimo were his pupils and followers.

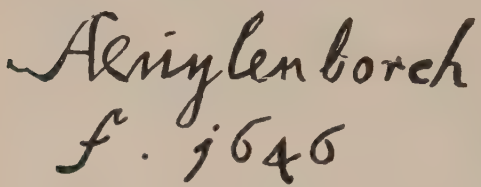
CURTI, GIROLAMO. See *Dentone*.

CURZON, PAUL ALFRED DE, born at Moulinat, near Poitiers, Sept. 7, 1820. Landscape and genre painter, pupil of Drolling and Cabat. Won second prize for historical landscape at the École des Beaux Arts in 1849. Is highly esteemed, especially for his genre pictures. Has also tried water-colour and lithography. Medals: 2d class, 1857, 1859, 1861, and 1863; 3d class, 1867; 2d class, 1878; L. of Honour, 1865. Works: Hops (1845); The River Clain, Auvergne, The Loire (1846); Water Spirits, Béranger's Fates (1848); Beside the Water (1849); Democritus Meditating, Ruins of Pæstum, View of Terracina, Acropolis of Athens (1852); The Cephisus (1855); Dante and Virgil on Shores of Purgatory, Blind Greeks, Women of Piscinisco, An Albanian Woman (1857); Psyche (1859), Luxembourg Museum; Tasso at Sorrento, Near Foligno, Near Civita-Castellana (1859); Neapolitan Flower-Girls, In the Woods, Pilgrims halting at Subiaco, Family of Fishermen in Capri, The Illissus and Ruins of Temple of Jupiter at Athens (1861); Ave Maria, Galinaro's Granddaughter, Vesuvius (1863); Vintage at Procida, Ruins of Roman Bridge near the Walls of Nami (1864); Consoling Angel, Torrent in the Apennines (1865); Dream in the Ruins of Pompeii (1866); Dominicans decorating their Chapel (1867), Ostia (1868), Luxembourg Museum; The Prophetess, Coast of Sorrento, The River Clain at Poitiers (1869); Birth of Homer, The Ocean (1870); Harbour of Toulon, Moulières River near Toulon (1872); A River (1873); First Portrait; Serenade in the Abruzzi (1874); Triptych, or 3 Scenes from the Life of Ruth (1875); Ruins of Temple of Jupiter near Athens, View from Summit of the Acropolis (1876); Graziella, Ruins of Aqueducts on the Roman Campagna (1877); Near Public Well at Amalfi, Ruins of the Acropolis of Athens in 1852 (1878); Stairs of Atrani at Ravello, Lake Avezzano (1879); Girl and her Guardian Angel, Garden near Nîmes (1880); Erechtheum at Athens (1881); View of the Sea and Capri, Coast of Provence near Toulon (1882); Acropolis and Campagna of Athens, Foot of Mount Taygetus (1883); Banks of the Teverone—Roman Campagna, Environs and Bay of Athens (1884); View in Black Forest (1885).—Larousse; Gaz. des B. Arts (1869), 510.

CUTHBERT, ST., Ernest *Duez*, Luxembourg Museum; canvas, triptych, H. 10 ft. 8 in. × 23 ft. Cuthbert, a shepherd in the Valley of the Tweed, was educated in a monastery, and became a noted preacher. He lived on Lindisfarne, or Holy Island, off the coast of Northumberland, where he supported himself by his own labour and was miraculously fed. Finally became Bishop of Lindisfarne and built there a monastery, destroyed by the Danes in 900. The middle part of the picture represents him in his bishop's robes. Salon, 1879.

CUYLENBORCH (Cuylenburg, Kuylenburg), ABRAHAM VAN, died after 1664. Dutch school; landscape painter in the manner of Poelenburg; master of Utrecht guild in 1639. Works: Grotto with Diana and her Nymphs, Hague Museum; Landscapes with similar Subject (1646, 1647), Brunswick Gallery; do. (1660), Cologne Museum; three (1643, attributed to Breenbergh), Mannheim Gallery; two (1640, 1647), Schleissheim Gallery; two (1644, 1646), Schwerin Gallery; one (1664), Copenhagen Gallery; two, Borghese Gallery, Rome;

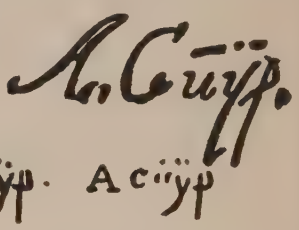
others in Aschaffenburg, Prague, Innsbruck, and Pesth Galleries, Fitzwilliam Museum, Cambridge.—Archief v. Nederl. K., ii. 75;



Bode, Studien, 327; Riegel, Beiträge, ii. 192.

CUYP (Kuyp), AELBERT, born at Dordrecht in Oct. 1620, died there, buried Nov. 6, 1691. Dutch school; landscape, animal, and marine painter; son and pupil of Jacob Gerritsz Cuyp.

Lived many years at Dordwijk, near Dordrecht, where, as vassal of the countship of Holland, he had the right to sit in the Supreme Court of Justice. His name was presented to the Stadtholder William III., in 1672, as a nominee for membership in the regency of Dordrecht. In his early years he painted still life, birds, stables, sometimes portraits, signed A. C.; later, figures, cattle, views of meadows, and winter scenes, signed with his whole name. Out of the 336 pictures by this celebrated painter, at least 200 are in England, where he is deservedly held in very high esteem for his peculiar qualities. In the treatment of atmospheric effects, whether of morning, noontide, or sunset, Cuyp has no rival save Claude, whom he even surpasses in his power of diffusing a glow of light throughout the limits of a canvas. This remark applies only to the landscapes of his later time, for in those of an earlier period a hardness of outline, heaviness of tone, and deficiency of aerial perspective are perceptible. Works: 7 Landscapes, Portrait, National Gallery; 4 Landscapes, Bridgewater Gallery; 5 do., Grosvenor Gallery; 5 do., Duke of Bedford; 9 do., Buckingham Palace, London; 18 do., Dulwich Gallery, Dulwich; Landscape, Starting for a Ride, The Ride, Marine View, Male portraits, Group of Children, Louvre; Shepherds with Flocks, Cavalry Fight, Cock Fight, View of Dordrecht, do. near Dordrecht, Rustic Amusement, Cattle, Mountainous Landscape, male portrait, National Museum, Amsterdam; Two Children with a Lamb, Cologne Museum; Landscapes with Cattle (5), Berlin Museum; Horseman holding Horse, Cock and Hen, Old Pinakothek, Munich; Hunting Scene, portrait, Dresden Gallery; Cows (2), Vienna Museum; Landscape, portraits of himself and family, Buda-Pesth Gallery; Moonlight at Sea, Sea with Boats,



Cows and Water (4), Horses and Cows (3), Hermitage, St. Petersburg. — Allgem. d. Biogr., iv. 666; Kugler (Crowe), ii. 459; Dohme, 1ii.; Ch. Blanc, École hollandaise.

CUYP, JACOB GERRITSZ (Jan Gerritsen), born in Dordrecht in 1575, died after 1649. Dutch school; portrait and animal painter, pupil of Abraham Bloemart. Founded, in 1642, with Izak van Hasselt, Cornelis Tegelberg, and Jacques Grief, a guild of St. Luke in Dordrecht. He belongs to that prominent group of masters like Ravesteyn, Hals, Bramer, who as true interpreters of nature led Dutch art to the high development culminating in the genius of Rembrandt. Works: Family Picture, Amsterdam Museum; Three Children (1635), An Officer (1644), Female Portrait (1644), Rotterdam Museum; Male and Female Portrait (1649), Metz Museum; Landscape with Cattle, Old Pinakothek, Munich; Portrait of an Old Woman (1624), Berlin Museum;

Portrait, Städel Gallery, Frankfort. His nephew, Benjamin Cuyp (1698–about 1690), painted historical subjects and genre. —Kugler (Crowe), ii. 354; Dohme, 1ii.; Vossmaer, 465.

CYCLOPS, MODERN, Adolf *Menzel*, National Gallery, Berlin; canvas, H. 5 ft. × 8 ft. 3 in.; signed, dated 1875. Scene in a rolling-mill at Laurahütte, Silesia. Five workmen are busy around a loop placed on the first roller; in middle-ground, machinery and cranes, with many workmen; in background, left, a blast furnace and more workmen; in foreground, right, three workmen eating their meal, brought by a young girl.

CYDIAS, Greek painter of Cythnus, about 364 B.C. His picture of the Argonauts was bought for 144,000 sesterces by the orator Hortensius, who had a building erected for it on his estate at Tusculum. (Pliny, xxxv. 40 [130].) This painting is supposed to have been removed by Agrippa to the Portico of Neptune. (Di. Cass. L. iii. 27.) Cydias is mentioned by Theophrastus (De Lap. 95) as the discoverer of minium (red lead, or vermilion).

CYMON AND IPHIGENIA, Sir Frederic *Leighton*, Fine Arts Society, London. Scene from Boccaccio's Decameron, Novel I., Fifth Day. Cymon, son of Aristippus, a gentleman of wealth and rank in Cyprus, though excelling in stature and comeliness, was almost a natural fool, and could not be taught anything. One day, in passing through a wood, he discovered a most beautiful damsel asleep, with two maids and a man-servant also sleeping at her feet. At this sight love pierced his heart, and led to such a change in his character that in four years he became the most accomplished gentleman in Cyprus, and, after various adventures, wooed and won Iphigenia for his wife. Royal Academy, 1884.—Art Journal (1884), 129.

By Sir Joshua *Reynolds*, Buckingham Palace, London; canvas, H. 4 ft. 7 in. × 5 ft. 7 in. Iphigenia, nearly nude, lies asleep on drapery in the wood; in background, Cymon, led by Cupid, leans upon a staff gazing upon her in wonder-stricken admiration. Painted

Cymon and Iphigenia, Sir Joshua Reynolds, Buckingham Palace, London.

in 1789. Presented to George IV. by the painter's niece, the Marchioness of Thomond. Engraved by S. W. Reynolds.—Waagen, Treasures, ii. 24.

Subject treated also by Cornelis Corneliszen, Hermitage, St. Petersburg; Rubens, Vienna Museum.

CZACHORSKI, VLADISLAV VON, born at Lublin, Poland, Sept. 22, 1850. Genre painter; studied first in Lublin and Warsaw, then at Dresden Academy under

Anschütz and Wagner, and finally in Munich under Karl von Piloty; settled in Warsaw. Works: The Reading (1872); Entrance into Convent (1873); Hamlet and the Actors (1879).—Müller, 121; Illustr. Zeitg. (1874), i. 311.

CZERMAK (Čermák), JAROSLAV, born in Prague, Sept. 1, 1831, died in Paris, April 23, 1878. History and genre painter; pupil of Prague Academy under Ruben, of Antwerp Academy under Wappers, where he won the first prize, then in Brussels the only pupil of Gallait. Having formerly visited Munich and Düsseldorf, he travelled in 1850 through Holland, studied for some time in Normandy, then settled in Paris, where he completed his studies under Robert-Fleury, and won fame and wealth, passing his summers in the village of Roscoff, Brittany. Visited Moravia, Hungary, and the southern Slavic countries in 1858, Dalmatia and Montenegro again in 1862 and 1863. Medals: Paris, 2d class, 1861; médaille unique, 1868; L. of Honour, 1876; great gold medal, Brussels, 1855; Rouen, 1865; Order of Leopold, 1868. Works: Dalibor in Prison, Sentence of Conradin of Suabia and Frederic of Baden (1844); Marius on the Ruins of Carthage (1847); Slovak Emigrants (1849), King of the Belgians; Huss and Procop the Bald entering Council of Basle; Defence of a Pass by Taborites; Žiška and Procop reading the Bible; Poet Lomnicky as Beggar on the Bridge of Prague (1852), Czernin Gallery, Vienna; Frederic the Winterking receiving News of lost Battle at White Mountain (1852); Norman Fishermen reading the Gospel; Episode in Counter Reformation in Bohemia (great gold medal, Brussels); Workmen on Highroad to the Coast (1854); Old Jewish Cemetery at Prague, Scene in Thirty Years' War, Girls by a Church (1858); Abduction of Herzegovinian Women by Bashi-Bazouks (1868); Episode in Montenegrine War of 1862, Hunting and Fishing at Roscoff (1873); Herzegovinian Girl leading Horses to Watertrough, Meeting in the Mountains—Montenegro (1874); Episode in Siege of Naumburg (1876); Herzegovinians returning to their Village sacked by Bashi-Bazouks (1877); Dalmatian Chieftain mortally wounded; Episode in Massacre in Syria, T. A. Havemeyer,

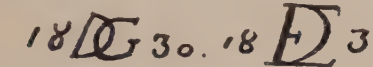
New York.—Art Treas. of Amer., i. 135; N. illustr. Zeitg. (1878), ii. 702; Wurzbach, ii. 321; xi. 386.

DABOUR, JOHN, born in Smyrna, Turkey in Asia, in 1837. Portrait painter, pupil in Paris of École des Beaux Arts and of Jeanron. Studio in Baltimore, where he has resided many years. Among his portraits are those of Senators Cameron and Davis, Gov. Groome of Maryland, and Bishops Spaulding and Purcell. He exhibited in the National Academy, New York, in 1879, A Nymph.

DADDI, BERNARDO, died in 1380. Florentine school; follower of Giotto. Vasari calls him a pupil of Spinello, but this is inconsistent with the only dates of his life. He was admitted into the Apothecaries' Guild in 1320, and was a member of the Company of St. Luke in 1349. If, as Milanesi suggests, Daddi painted (1346–47) the Madonna of Orcagna's tabernacle at Or San Michele, he has been greatly underrated. The only extant frescos by him are in the chapel of S. Stefano de Pulci in S. Croce, Florence. They show the weakness of an artist of a low order, but with some knowledge of the laws of composition as known to most of the inferior Giottesques. A small Madonna by him, signed Bernardus de Florentia, is in the Florence Academy.—C. & C., Italy, ii. 6; Lübke, Gesch. ital. Mal., i. 154; Vasari, ed. Mil., i. 463, 673, N. 2; W. & W., i. 454.

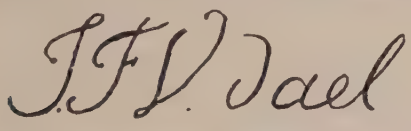
DAEGE, EDUARD, born in Berlin, April 10, 1805, died there, June 6, 1883. History painter, pupil of the Berlin Academy under Niedlich, then of Wach; visited Italy in 1832–33, painted afterwards many altar-

pieces for churches, and assisted in 1845–52 in the frescos in the royal chapel, Berlin. Member of Academy in 1838, professor in 1840, vice-director in 1861–75. Member also of Vienna Academy. Works: St. Paul (1825); Invention of *Painting* (1832), Sacristan with Host (1837), National Gallery, Berlin; The Parcæ, Woman and Child, Raczynski Gallery, ib.; Initiation of Nun; Shelter at the Altar, Charitable Monk (1836); Holy Water, Roman Woman and Child.—



Brockhaus, iv. 769; Müller, 122; Rosenberg, Berl. Malersch., 28.

DAEL, JAN FRANS VAN, born in Antwerp, May 27, 1764, died in Paris, March 20, 1840. Flemish school; flower and fruit painter, pupil of the Antwerp Academy; went, in 1786, to Paris and received many orders from the Empresses Josephine and Marie Louise, the Emperor Napoleon, and Louis XVIII. and Charles X. Two gold medals, and in 1825 Legion of Honour. Works: La Croisée; Three Flower Pieces (1816, 1819, 1823), Louvre; Bouquet of Roses (1811), Rothan Gallery, Paris; Tuberoses, Basket of Flowers, Lyons Museum; Flora's Offering (1807), Spring Flowers (1808), two



others, Leuchtenberg Gallery.—Biog. nat. de Belgique, iv. 628; Michiel, x. 574.

DAFFINGER, MORIZ MICHAEL, born in Vienna, Jan. 25, 1790, died there, Aug. 22, 1849. Portrait painter; first apprenticed in the imperial porcelain factory, he entered the Vienna Academy under Füger, and then gave himself up to the painting of miniature portraits, chiefly on ivory, which he carried to great perfection under the influence of Lawrence, who was in Vienna during the Congress of 1815. Works: Portraits of Duc de Reichstadt, Archduchess Sophie and Children, in possession of Imperial family; Prince Metternich and Family; Famous Contemporaries, in possession of Metternich family; Fauna Austriaca, Vienna Academy.—Allgem. d. Biogr., iv. 689; Andresen, iv. 91; Brockhaus, iv. 769; Wurzbach, iii. 127.

DAGNAN, ISIDORE, born in Marseilles in 1794, died in Paris, Nov. 8, 1873. Landscape painter; painted chiefly views of Southern France, Italy, and Switzerland. Medals: 2d class, 1822; 1st class, 1831; L. of Honour, 1836. Works: Roman Girls listening to a Shepherd (1819); Lake of Geneva (1822), Grand Trianon; Lausanne (1822), Fontainebleau; View in Dauphiné (1827), ib.; View of Paris (1831); Sea View at Marseilles (1833), formerly in Luxembourg; View of Dinan (1836); Valley of Lauterbrunnen (1841); Bridge of Nice (1843); View of Avignon (1845), Ministry of Interior; Lake of Geneva, Banks of Aar, Old Oak at Pharamond (1857); Forest and River, Ravine at Montreux, Road to Battigny (1859); Beech Woods on Banks of Stream, Road from Paris to Fontainebleau (1864); Forest, Petrarch's House (1865); Road from Pierrefonds to Battigny, Baden-Baden (1866); Queen Blanche's Oak at Fontainebleau, New Road in the Solle Valley (1869); Cross-Road from Battigny to Pierrefonds, Banks of the Sorgue at Vaucluse (1870).—Larousse.

DAGNAN-BOUVERET, PASCAL ADOLPHE JEAN, born in Paris. Contemporary. Genre painter, pupil of J. L. Gérôme. Medals: 3d class, 1878; 1st class, 1880. Works: Infant Bacchus, Orpheus and Bacchantes (1877); Burial of Manon Lescaut (1878; L. P. Morton sale, New York, 1881); Wedding Party at a Photographer's (1879); An Accident (1880), W. T. Walters, Baltimore; Blessing a Couple before Marriage (1882); Lover's Quarrel, F. B. Warren, Philadelphia; Hamlet and the Grave Diggers (1884); Horses at Watering-Trough, Madonna (1885).

DAHL, HANS, born at Hardanger, Norway, Feb. 19, 1849. Landscape and genre painter, pupil of the Carlsruhe art-school,

under Riefsthahl and Hans Gude, then in Düsseldorf under Wilhelm Sohn and E. von Gebhardt; travelled in Norway, and visited Berlin, Paris, and London. Works: In the Norwegian Mountains; Too Late! On the Waves; Young Ladies' Boarding School on the Ice (1883); Lake in Norway, Maid-Servant (1884); Norwegian Fishermen, G. Hoadly, Cincinnati.—Müller, 122; Illustr. Zeitg. (1884), i. 173.

DAHL, JOHANN CHRISTIAN (CLAUSEN), born at Bergen, Norway, Feb. 24, 1788, died in Dresden, Oct. 14, 1857. Landscape painter; first apprenticed to a decorative painter, then studied, from 1811, at the Copenhagen Academy. Went to Dresden in 1818, met with great success, and settled there in 1821, after visiting the Tyrol and Italy. Member of the Dresden, Berlin, and Copenhagen academies; Orders of the Danebrog, Wasa, and St. Olaf. Works: Eruption of Vesuvius (1820); View of Bergen, Storm at Sea (1823), Berlin National Gallery; Mountainous Landscape (1824), Prague Gallery; Danish Coast by Moonlight (1828); Mountain Pass near Nerödalen (1832); Sea Coast with Ship (1833); The Watzmann, View near Quisisana; Storm at Sea, Great Norwegian Landscape (1850), Dresden Gallery; Winter Landscape, New Pinakothek, Munich.—Allgem. d. Biogr., iv. 692; Andresen, i. 70; Brockhaus, iv. 772.

DAHL, JOHANNES SIEGWALD, born in Dresden, Aug. 16, 1827. Animal painter; first instructed by his father, Johann Christian, then pupil of Wegener, and in 1843–45 at the Dresden Academy. Went in 1851 to London, where he was especially attracted by Landseer, and thence to Paris, which he afterwards visited repeatedly. Subjects are generally chosen from his father's native country, Norway. Works: Dogs with Parrot and Rabbit, Castle Oscarshall near Christiania; Missed his Aim (1861), Norwegian Ferry (1863), Dresden Gallery; Organ Grinder with Dog (1862); Fox and Wild Ducks (1865); Sleighing on the Fjord (1865); Pug-Dog (1866), Monkey Party, Heron at a Lake (1871); Deer Started, Girls with Doves and Sparrows, Swallow Nest with Young.—Brockhaus, iv. 773; Müller, 122.

DAHL, MICHAEL, born in Stockholm in 1656, died in London, Oct. 20, 1743. First taught by Klocke. Went to England when twenty-two years old; then visited France and spent several years in Italy, returning to London in 1688. He became the rival of Kneller as a portrait painter, and gained the favour of Queen Anne. His likenesses were good, but his art was destitute of refinement or grace. There are eight full-length portraits of ladies by him at Petworth. Works: Queen Anne and her son the Duke of Gloucester, George II., James second Duke of Ormond, and Duke of Chandos, National Portrait Gallery.—Redgrave.

DAHLEN, REINER, born in Cologne in 1836, died in Düsseldorf, April 25, 1874. Landscape and animal painter, pupil of the Düsseldorf Academy, but mostly self-taught; visited England, North America, and Paris. Painted chiefly horses and carriages, hunting scenes, and similar pictures. Works: By the Inn (1867); Shepherds and Herd (1868); Post-Wagon in Snow.—Blanckarts, 70; Kunst-Chronik, ix. 498.

DÄHLING, HEINRICH, born at Hanover, Jan. 19, 1773, died at Potsdam, Sept. 10, 1850. History and genre painter; went in 1794 to Berlin as a miniature painter; visited, in 1802, Paris, Cassel, Düsseldorf, The Hague, and Amsterdam, to study oil painting; made member of the Berlin Academy in 1811, and professor in 1814; visited Italy late in life. Works: Entry of a Prince (1822), National Gallery, Berlin; Huntsman and Sleeping Girl, Wreath-Winders, Singing Match, Romance Singer, Blind Pilgrim, Descent from the Cross, Come to me, ye that are heavy laden!—Brockhaus, iv. 774; Rosenberg, Berl. Malersch., 31.

DAIWAILLE, ALEXANDER JOSEPH, born at Amsterdam in 1818. Landscape painter, son and pupil of the genre and portrait painter Jean Augustin D. (1786–1850), then pupil of his brother-in-law,

Barend C. Koekkoek. The animals in his landscapes were supplied by Eugène Verboeckhoven. Works: Summer and Winter (1841); Landscape on the Rhine; View in the Ardennes.—Immerzeel, i. 164.

DALBONO, EDOARDO, contemporary; lives in Naples. Genre painter; represents Neapolitan life. Works: Neapolitan Water-Carrier; Unrequited, Punished, and Happy Love, Cupid as Tyrant (Casa Miceli, Naples); Legend of the Sirens, Willer Gallery, Naples; Beautiful Morning, It is going to Rain, Orange-Walk, Adeline in the Park.—L'Illustrazione italiana, 1875–76.

DAL COLLE, RAFFAELLO. See *Raffaello.*

DALENS, DIRK, of The Hague, born at Dordrecht, flourished about 1623–65. Dutch school. Landscape painter in the manner of Jan van Goyen; master of the guild at The Hague in 1632, went to Leyden in 1636, but returned in 1637, and seems to have removed to Rotterdam about 1660–61. Works: Landscape with Shepherds (1635), Brunswick Museum; Landscapes (2, 1646), Haarlem Museum.—Kramm, ii. 317; Riegel, Beiträge, ii. 368.

DALIPHARD, ÉDOUARD, born at Rouen, Sept. 24, 1833, died there in 1877. Genre and landscape painter, pupil of G. Morin. Works: Spring in the Churchyard; Souvenir of the Forest of Eu (1873); Melancholy (1875); Village Doorway, one of best pictures in Salon of 1876.—J. Hédou, Peintres rouennais (Rouen, 1883); L'Art (1877), x. 216.

DALLINGER VON DALLING, ALEXANDER JOHANN, born in Vienna, Aug. 1, 1783, died there in 1844. German school; history and animal painter, son and pupil of Johann the elder; was a skilful restorer of old pictures, and an engraver. Works: Cows driven through a Brook (1831), Vienna Museum.—Bibliog. below.

DALLINGER VON DALLING, JOHANN, the elder, born in Vienna, Aug. 13, 1741, died there, Jan. 6, 1806. German school; history and animal painter, pupil of Vienna Academy under Vincenz Vischer and Meytens; from 1771 inspector of the Liechtenstein Gallery. Many of his large altar-pieces and meritorious animal and battle pieces are in Poland and Russia.—Allgem. d. Biogr., iv. 711; Brockhaus, iv. 785; Wurzbach, iii. 132, xxiv. 383.

DALLINGER VON DALLING, JOHANN BAPTIST, the younger, born in Vienna, May 7, 1782, died there, Dec. 19, 1868. Son and pupil of Johann the elder; painted landscapes and animals, especially horses, in style of Dutch masters, as well as genre pieces and portraits. Works: Horses grazing (1830), Horses in Stable (1832), Vienna Museum; others in Liechtenstein Gallery. —Bibliog. above.

DALMASIO, LIPPO DI. See *Scannabecchi.*

DALSGAARD, CHRISTEN, born at Krabbesholm, Jutland, Oct. 30, 1824. Genre painter, pupil of the Copenhagen Academy, and Rörbye; paints scenes from Danish peasant life. Member of Copenhagen Academy since 1872. Works: Christmas Morning (1848), Aarhus Gallery; Girl at Window, Boy at Luncheon, Country Parson; Jutland Peasants going to Communion (1859); Seizure for Debt (1860); Meeting of Gudrun and Helge Harbenson (1861); Visitation (1862); The Good Shepherd (1864); Meeting with Olaf Paa; Steen Blicher conversing on the Heath (1867); Isn't he coming! Pious Assembly (1870); Corridor of Academy at Sorö (1872); Dessert (1875); One of the Wise Virgins (1877); Ansgar and Odbert baptizing Mother and Child (1878); Fisherman and Daughter (1854), Mormons visiting Country Joiner, Going to Church after Confinement (1861), Copenhagen Gallery.—Sigurd Müller, 71; Weilbach, 129.

DAME AU GANT (Lady with the Glove), *Carolus*-Duran, Luxembourg Museum; canvas, H. 7 ft. 6 in. × 5 ft. 4 in. Portrait of a lady, three-fourths length, putting on her Glove.

DAMERON, CHARLES ÉMILE, born in Paris; contemporary. Landscape painter, pupil of Pelouse. Medals: 3d class, 1878;

2d class, 1882; Philadelphia, 1876. Works: Women washing (1874); The Pyramids, Oaks of Grand Moulin, Street at Foucherolles (1875); In the Bay of Poult-Gouin, Farm of Brohonnière (1876); Souvenir of Cernay-la-Ville, Winter (1877); The Aven in Finistèrre (1878); The Beadle's Path (1879); Farm at Kerlaven in the Evening, A Quarry (1880); Woodman's Cabin in the Autumn (1881), Luxembourg Museum; Fagots (1882); Valley of the Mantega (1883); Lake of Vaux-de-Cernay (1884); Approaching Storm (1885).

DAMIANI, FELICE, born at Gubbio; flourished 1584–1616. Lombardo-Venetian school; history painter, pupil of Ben. Nucci (?). Works: Circumcision, S. Domenico, Gubbio; Decollation of St. Paul (1584), Castel Nuovo, Recanati; Baptism of St. Augustine (1594), S. Agostino, Gubbio. He decorated, about 1596, two chapels in La Madonna de' Lumi, San Severino, with illustrations of life of the Virgin and Infancy of Christ.

DAMINI, PIETRO, born at Castelfranco in 1592, died in Venice in 1631. Venetian school; history painter, pupil of Gio. Bat. Novelli; had won great reputation when he died of the plague. Executed many works at Castelfranco, Vincenza, Venice, Crema, and Padua. Works: Christ giving Keys to St. Peter, S. Clemente, Padua; Crucifixion, Il Santo, Padua; Life of St. Philip, cloister of the Serviti, Vicenza. His brother Giorgio, a good portrait painter, died also of plague, in Venice, in 1631.—Baldinucci, iv. 689.

DAMOPHILUS, painter and modeller in clay. One of the earliest Greek painters heard of in Italy. Decorated, with his companion *Gorgasus*, Temple of Ceres, Liber, and Libera at Rome (dedicated 494 B. C.).—Pliny, xxxv. 45 [154].

DAMOYE, PIERRE EMMANUEL, born in Paris; contemporary. Landscape painter, pupil of Corot, Daubigny, and Bonnat. Medals: 3d class, 1879; 2d class, 1884. Works: The Old Road at Auvers, The Fields (1875); Prairies of Mortefontaine (1876, 1877); Pastures, The Downs at Cucq (1878); Mill of Merlimont (1879), Luxembourg Museum; Fields at Auvers (1879); Crossway in Forest of Fontainebleau, Inundated Prairies (1880); Mill of Gouillandeur, In the Landes of Carnac (1881); Isle of St. Denis (1882); After the Inundation (1883); Lake in Sologne, Plain of Gennevilliers (1884); Road of the Dunes—Normandy, Swamp of Arleux (1885).

DANA, WILLIAM P. W., born in Boston, Mass., in 1833. Marine and figure painter; visited Paris in 1852 and became a pupil of Picot, Le Poitevin, and of the École des Beaux Arts. Returned to America in 1862, elected N.A. in 1863. Medal, Paris, 3d class, 1878. Studio in Paris (1885). Works: Cliffs at Sunset; Waiting for the Fishing-Boats; Marine (J. P. Morgan, New York), Chase of the Frigate Constitution (William Astor, ib.); Low Tide at Yport; Foggy Morning — Coast of Normandy; French Peasant Girl; Heart's-Ease; English Greyhound; Moonlight at Sea; On the Beach at Dinard—Brittany (1879); Breakers, Channel Islands (1881); Bleak Day, Coast of Brittany (1882); Sea-Weed Gatherers, Brittany (1883); Near St. Malo, Brittany (Mrs. Isaac Bell), Seaside Harvest, Halt and the Blind, French Boats off for the Fishing-Grounds, End of a Storm (1884); Rough Weather, A Calm Night (1885).

DANAË, *Correggio*, Palazzo Borghese, Rome; canvas. Danaë, nude, leaning against the cushions of a couch; on the lower end sits Hymen, with outstretched wings, lifting her drapery to catch the golden rain-drops; in front, two Cupids sharpening their arrows on a whetstone. Same history as the *Leda* of Correggio. Fetched 650 guineas at Orleans sale; in 1816 bought by Henry Hope for £183; afterwards sold in Paris for £285. One of the most beautiful of Correggio's mythological pictures. Engraved by Duchange; Desrochers; Trière; Cunigo; Surrugue.—Meyer, Correggio, 352, 490; Künst. Lex., i. 441; Lermolieff, 195; Landon, Œuvres, viii. Pl. 57; Mengs, Opere, ii. 148.

By *Rembrandt*, Hermitage, St. Petersburg. Danaë, nude, reclining on a couch with green silk hangings; behind, partly concealed by curtains, an old woman with a bunch of keys; in front, a table with red cover, and a rich girdle lying on the floor.—Smith.

By *Titian*, Madrid Museum; canvas, H. 4 ft. 2 in. × 5 ft. 10 in. Danaë, nude, in same position as the Danaë of Naples, but the shape is less refined; a little dog lies curled up at her side, and, instead of the Cupid, an old woman at the foot of the couch greedily watches the gold as it falls into her apron. Painted in 1554 for Philip II. of Spain. Injured by cleaning and repairs. Repetitions, with changes, in Hermitage, St. Petersburg, and in Vienna Museum. Copy of Hermitage Danaë, Duke of Wellington, London; copy of Vienna, Lady Malmesbury.—C. & C., Titian, ii. 227.

Danaë, Correggio, Pal. Borghese, Rome.

By *Titian*, Naples Museum; canvas, figure life-size. Danaë, nude, lies on a couch, the upper part of her form raised on white cushions; above, a livid cloud, from which the golden rain is falling; Cupid, with outstretched wings and a gesture of surprise, glides away to the right. A marvel in light and shade, modelling, and flesh painting. Painted in 1545 for Ottavio Farnese; in Farnese Collection till after 1680. Unevenly cleaned and retouched in places. Many copies. Extant reproductions: Nostitz Collection, Prague; Dudley House, London; Venice Academy; Lord Northwick's. Engraved by Strange.—C. & C., Titian, ii. 119; Ridolfi, Maraviglie, i. 231; Vasari, ed. Mil., vii. 447; Klas. der Malerei, i. Pl. 60.

Danaë, Titian, Vienna Museum.

By Anton van *Dyck*, Dresden Gallery; canvas, H. 4 ft. 3 in. × 5 ft. 10 in. Danaë, nude, lying upon a couch

covered with crimson drapery, extends her hands to catch the golden shower; behind, an old woman with her apron extended; at feet of Danaë, Cupid, kneeling.—Cat. Dresden Mus.

DANBY, FRANCIS, born in County Wexford, Ireland, Nov. 16, 1793, died at Exmouth, Devonshire, Feb. 10, 1861. Landscape painter, pupil in Dublin of O'Connor; taught water-colour drawing in Bristol in 1813; went in 1825 to London, where the exhibition of his Delivery of Israel out of Egypt (Stafford House) procured him an election as A.R.A. From 1830 to 1842 he lived on the continent, principally in Switzerland. He is chiefly noted for his calm evening scenes at sea, combined with some poetic sentiment or incident. Works: Upas Tree of Java (1820), S. Kensington Museum; Disappointed Love (1821); Sunset at Sea (1824); Opening of Sixth Seal (1828); Golden Age (1831); Fisherman's Home (1846), National Gallery, London; Evening Gun (1848). His son James Francis (1816–1875) was a landscape and marine painter, who exhibited at the R. Academy and Society of British Artists. Thomas Danby, a younger son, is a contemporary landscape painter, residing in London. Member of Society of Water Colour Painters.—Art Journal, April, 1861; Cat. R. Acad.; Redgrave; Ch. Blanc, École anglaise; Sandby, ii. 68.

DANCE, NATHANIEL. See *Holland.*

DANCKERTS DE RY, PIETER, born in Amsterdam in 1605, died in Stockholm in 1659. Dutch school; portrait and genre painter, supposed son of Cornelis Danckerts de Ry, engraver (born 1561, died after 1634); went to Stockholm, where he became court painter. Works: Portrait of Wladislas IV. of Poland; C. Danckerts de Ry (1634), and wife, Brussels Museum.—Fètis, Cat. du Mus. royal, 302.

DANDINI, PIETRO, born in Florence in 1646, died in 1712. Florentine school; history painter, nephew and pupil of Vincenzo D.; travelled through Italy and studied the Venetian and Lombard masters. On his return to Florence painted in oil and fresco for Grand Duke Cosmo III., and executed works in S. M. Maddalena and S. M. Maggiore. His son Ottaviano (died about 1750) painted in his style. Works in S. Spirito and S. Lorenzo, and in Church of Magdalen, Pescia.—Wornum, Epochs, 357; Lanzi.

DANDINI, VINCENZO, born in Florence in 1607, died there in 1675. Florentine school; history painter, brother and pupil of Cesare D.; afterward studied in Rome under Pietro da Cortona, whose style he followed. Became principal of the Academy in Rome, returned to Florence, and executed public works in churches and palaces. His brother Cesare (1595–1658) was also a history painter of some repute.—Wornum, Epochs, 357.

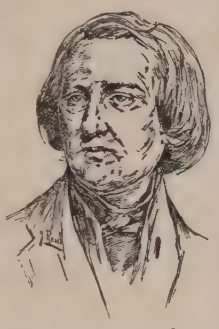
DANDRÉ-BARDON, MICHEL FRANÇOIS, born at Aix (Provence), May 22, 1700, died in Paris, April 13, 1783. French school; history painter, pupil of J. B. van Loo and of J. F. de Troy; afterwards studied six years in Rome. Member of Academy in 1735, professor in 1752, rector in 1778; was one of founders of Marseilles Academy. He was an excellent designer and etcher, of considerable repute as a painter of the nude, and a poet and writer on history and taste. He left a biography of Van Loo. Works: Augustus ordering the Punishment of Defaulters (1729), Aix Museum; Tullia driving over her Father's Body (1735), Montpellier Museum; Christ on Cross, Marseilles Museum. Some of his drawings are in the Louvre, the Montpellier Museum, and the Copenhagen Museum.—Bellier de la Chavignerie, i. 333; Lejeune, Guide, iii. 70; Gaz. des B. Arts (1860), v. 142; Larousse.

DANEDI, GIUSEPPE, called Montalto, born at Treviglio in 1618, died at Milan in 1688. Bolognese school; history painter, pupil in Bologna of Guido Reni; settled in Turin, where he executed public works; afterwards aided his brother in Milan.

Works: St. Anthony of Padua caressing Infant Jesus, Dresden Gallery; Massacre of Innocents, S. Sebastiano, Milan.

DANEDI, STEFANO, called Montalto, born at Treviglio in 1608, died at Milan in 1689. Bolognese school; brother of Giuseppe D.; history painter, pupil of Morazzone. Painted many works for churches in Milan. His Martyrdom of St. Justina, in S. Maria in Pedone, is one of his best.

DANHAUSER, JOSEF, born in Vienna, Aug. 18, 1805, died there, May 4, 1845. History and genre painter, son of a cabinet-maker. After successfully devoting himself to the violin, he studied in the Vienna Academy under Peter Krafft, and in 1826 went to Venice on invitation of the poet Ladislas Pyrker, from whose Rudolph of Hapsburg he had painted several pictures with success. Discouraged by the works of Titian and Veronese, he turned from history to genre for a time, but returned to the former at a later period and gained the great prize for an historical picture in 1836. After the death of his father, in 1829, he for some years carried on the cabinet business at Vienna, gaining repute as a designer of artistic furniture. He was corrector at the Academy from 1838, then professor in 1840–42, when he resigned in consequence of critical disputes. He then travelled in North Germany, Holland, and Belgium, and might have surpassed his former efforts had not the death of his younger brother brought on a fit of melancholia, which hastened his death. Works: Abraham casting off Hagar, Scholar's Room in Painter's Studio (1828), Comic Scene in a Studio (1829), Opening the Will (1839), Vienna Museum; Pegasus in the Yoke (1830); New Year Congratulations (1831); Ottaker's Death (1832); Girl confessing her Fall (1834); Martyrdom of St. John (1835); Hagar and Ishmael, Glutton (1836); Oculist (1837); Klostersuppe, Chess, Opening of the Will, The Widow's Penny (1839); Liszt at the Piano, Comfort to the Oppressed, Woman, Wine, and Song, Release from Seizure (1840); Little Painter, Little Virtuoso, Child and its World, Village Politician (1844); Wine Taster, Old Mother Asleep (1845); Prayer of Carthusians at Table, Bagpiper, Archæologist, Rest after Work (last picture).—Allgem. d. Biogr., iv. 726; Andresen, iv. 201; Wurzbach, iii. 153.



DANIEL, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

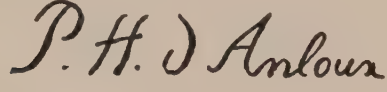
DANIEL IN LIONS' DEN, *Rubens*, Duke of Hamilton; canvas, H. 7 ft. 6 in. × 10 ft. 10 in. Daniel, nearly nude, seated with clasped hands, looking beseechingly upward; around him nine lions and lionesses, life-size, in varied actions. One of the few great pictures by Rubens painted entirely by his own hand. Presented by Sir Dudley Carleton to Charles I. Hamilton Palace sale (1882), £5,145, to C. B. Denison; Denison sale (1884), £2,000, to Duke of Hamilton. Engraved by Blooteling, Van der Leuw, Lamb; mezzo, J. Ward; etched by Street. —Waagen, Art Treasures, iii. 296; Smith, xi. 162; Cat. Ham. Pal. sale, 21; Acad., xxi. 456.

DANIELE DA VOLTERRA. See *Volterra.*

DANIELL, THOMAS, born at Kingston-on-Thames in 1749, died at Kensington, March 19, 1840. Son of an innkeeper and apprentice to a painter of heraldry; student at Royal Academy in 1773, began to exhibit in 1774, became A.R.A. in 1796, and R.A. in 1799. Went to the East in 1784 with his nephew William and travelled ten years in India, making many remarkable sketches. After this his pictures were chiefly Oriental views and scenes, such as tiger hunts and other sports. He published several books of Eastern scenery. His View on the Nullah is in the National Gallery. His nephews William (1769–1837, R.A. 1822) and

Samuel (1775–1811) were landscape painters.—Redgrave ; Sandby, i. 314.

DANLOUX, HENRI PIERRE, born in Paris, Feb. 24, 1753, died there, Jan. 3, 1809. Portrait and history painter, pupil of J. B. Lépicié and of Vien ; went early to Italy, and on return to Paris gained reputation by pictures in style of Greuze. In 1791 went to London, where he remained until 1802, and painted portraits of many eminent persons. His portrait of Charles X. is in Fitzwilliam Museum, Cambridge ; that of Jacques Delille in the Versailles Museum. His Punishment of a Vestal (Salon, 1802) is referred to by his friend the poet Delille in



his poem on Pity.—Ch. Blanc, École française ; Bellier de la Chavignerie, i. 335.

DANNAT, WILLIAM T., born in New York in 1853. Figure painter, pupil of the Royal Academy, Munich, and of Munkacsy in Paris. Has painted in Munich, Florence, Spain, and in Paris. Medal :

Paris, 3d class, 1883. Works : Bavarian Peasant (1878); Aragonese Contrabandist (1883); Castanet Dance, A Quartette (1884).

DANSAERT, LÉON (MARIE CONSTANT), born in Brussels, Oct. 2, 1830. Genre painter, pupil in Paris of Édouard Frère ; travelled in France, Germany, and Italy; lives at Écouen. Paints especially 18th century scenes in rococo costume. Works : Auction in 18th Century, Les Porcherons (1868); Wedding Feast, Vive le Roi ! (1869); Before the Sale (1870); Café at End of 18th Century (1872); Before Meeting (1873); Affray in Tavern, Flower Market (1874); Reading the Contract (1877); Game at Dominos (1878); Crumbling World (1879); At the Barrier (1883).

DANSE DES AMOURS, Camille *Corot*, Charles A. Dana, New York ; canvas. A valley, with lake in background ; nymphs dancing in foreground ; at right, a wooded hill, with a Greek temple and figures.

DANSE DU BATON (Staff Dance), Jean Léon *Gérôme*. A girl, loosely robed, holding a long staff in her hands, is dancing before a party of Arnauts, one of whom is playing a musical instrument. Painted in 1884.

DANTAN, JOSEPH ÉDOUARD, born in Paris, Aug. 26, 1848. History painter, pupil of Pils and of H. Lehmann ; son of Jean Pierre D., the sculptor. Studio in Paris. Medals : 3d class, 1874 ; 2d class, 1880. Works : Destruction of Pompeii (1869); The Trinity (1872), chapel of the Hospital in Brezen-on-the-Marne; Hercules at the Feet of Omphale, Monk carving a Crucifix (1874), Nantes Museum; The Quoit-Thrower (1875); The Nymph Salmacis and Hermaphroditus (1876); Christ calling Peter and Andrew (1877); Christ on the Cross, Church of Dombrowa, Poland ; Corner of a Studio (1880), Luxembourg Museum ; The Model's Breakfast (1881); Corpus Christi Day (1882); Le Paradou, Interior at Villerville (1883); Moulding Shop, Turner's Shop (1884); Burial of a Child (1885).

DANTE, portrait, *Giotto*, Chapel of the Podestà or Bargello, Florence. The poet, then about twenty years of age, is represented with Corso Donati, Brunetto Latini, and a fourth personage, standing behind Charles of Valois, in the lower part of a fresco of Paradise painted on each side of a window. This fresco, mentioned by Vasari as visible in 1550, in which the painter had embodied the transient peace imposed on the Florentines in 1301, by Cardinal Acquasparta in the name of Pope Boniface VIII., was whitewashed when the palace was turned into a jail and the chapel into a storeroom. It thus remained degraded and forgotten until 1840, when, through the exertions of Messrs. Kirkup, Wilde, and Bezzi, it was brought to light in an injured condition. The eye of the

poet was completely destroyed. Fortunately, Mr. Kirkup was able to make a tracing of the head, afterwards published by the Arundel Society, before Marini damaged its expression and character by painting in a too small and ill-drawn eye, and retouching the whole face, as well as the cap and clothes.

Dante, Giotto, Florence.

This likeness of the poet by Giotto, and the well-known death mask, believed to have been taken from Dante's face after death, are undoubtedly the most authentic records of his appearance at different periods of his life, and as such invaluable. "The one," says Prof. Norton, "is the young poet of Florence, the other the supreme poet of the world." In the Munich Gallery there is a profile likeness of Dante said to have been painted by Masaccio; and Mr. Morris Moore has in his possession at Rome another profile in oils, probably copied from Giotto's fresco, though with certain changes in costume details. Ideal heads of Dante, taken either from the fresco or the mask are, the three by Raphael in the *Dispute*, the *School* of Athens, and the *Parnassus;* and in modern art those of Scheffer, in his *Dante* and Beatrice and his *Francesca* da Rimini; of Delacroix in his *Dante* and Virgil crossing the Styx (Louvre); of Corot in his *Dante* and Virgil entering the Selva Oscura (Boston Museum of Fine Arts); and of Rossetti in his Vision of *Dante.*—Vasari, i.; C. E. Norton, Original Portraits of Dante (1865); M. Paur, Jahrbuch der Deutschen Dante Gesellschaft (1869); Spectator, May 11, 1850; The Century (1884), xxvii. 574, 956.

DANTE AND BEATRICE, Henry *Holiday*, Liverpool Gallery; canvas, H. 4 ft. 7 in. × 6 ft. 7 in. Dante standing at right, with his right hand upon a stone parapet on the bank of the river, presses his heart with his left hand, as Beatrice, accompanied by two maidens, passes by; in background, the Arno and the Ponte Vecchio. Grosvenor Gallery, 1883. Etched by C. O. Murray.—Art Journal (1884), 7.

By Ary *Scheffer*, Mr. A. M. Hemming, near Utrecht, Netherlands; canvas, figures life-size. Beatrice, full length, clad in a robe of pale rose-colour, stands on a cloud to right, with her eyes fixed on the sun (Paradiso, Canto i. 46). Her right hand rests on her breast, and her left hangs by her side. Dante, to left and on a lower plane, seen only to the knees, wears the red hooded cap and long red tunic of the Florentines, and, like Beatrice, gazes upward to the divine light, which, through her power, he is enabled to contemplate. Engraved by N. Lecomte. Scheffer painted this subject three times. The second picture, two-thirds life-size, belongs to C. C. Perkins, Boston; the third, with figures considerably under life-size, is in England, and was exhibited at Manchester in 1857.

DANTE AT RAVENNA, Jean Léon *Gérôme*, Morris K. Jesup, New York; canvas, H. 1 ft. 8 in. × 3 ft. Dante, walking at left in the meadows, beyond the walls of the city, which is seen in the background; groups of citizens gaze after him as he passes, and point him out to be avoided, according to the legend, as one who had seen hell. Engraved by J. Levasseur. — Art Treas. of Amer., ii. 139.

DANTE AND VIRGIL, Camille *Corot*, Boston Art Museum; canvas, H. 8 ft. 6 in.

× 5 ft. 6 in. The two poets in a landscape, at the entrance to Hades, and the three symbolic beasts: the panther, signifying Florence and worldly pleasure; the lion, France and ambition; the female wolf, Rome and avarice. Presented by Q. A. Shaw, 1875.

By Eugène *Delacroix*, Louvre, Paris; canvas, H. 5 ft. 11 in. × 7 ft. 10 in.; signed, dated 1822. Scene from Dante's Inferno (vii.). Dante and Virgil, conducted by Phlegeas, cross the lake which surrounds the infernal city of Dis. Among the spirits which clutch at the boat as it passes, Dante recognizes some Florentines. Salon, 1822. Formerly in Luxembourg.

DANTE, VISION OF, Dante Gabriel *Rossetti*, Liverpool Gallery; canvas. Scene from Vita Nuova: Dante's dream on the day of Beatrice's death, June 9, 1290. Love (the pilgrim of Love of the Vita Nuova) leads by the hand Dante, who walks conscious, but absorbed as in sleep, into a chamber of dreams, strewn with poppies, where Beatrice lies on a couch as if just fallen back in death; Love bends over her with a kiss, while two dream-ladies hold suspended for an instant the pall full of May blooms. Original sketch exhibited at Liverpool Academy, 1858; painted in 1870; acquired by Liverpool Gallery in 1881.—Athenæum, Aug., 1881, 250; Jan., 1883, 94; Blackwood, March, 1883, 399.

DANTE, GIROLAMO, called Girolamo di Tiziano, flourished in Venice in 1547–80. Venetian school; history painter, pupil of Titian, and his assistant in some of his minor works. The altarpiece, SS. Cosmo and Damian, in S. Giovanni Nuovo, is attributed to him.—Vasari, ed. Le Mon., xiii. 194.

DAPHNE. See *Apollo* and Daphne.

DAPHNEPHORIA, Sir Frederick *Leighton*, J. Stewart Hodgson; canvas, H. 7 ft. 8 in. × 17 ft. Triumphal procession held every ninth year at Thebes, in honour of Apollo, to commemorate a victory of the Thebans over the Æolians of Arne. Name derived from laurel branches carried by those who took part. The procession, headed by a priest called the Daphnephoros, moves through a wood; city of Thebes in distance, in a valley at left. A decorative picture, painted for the country house of the present owner. Royal Academy, 1876. Facsimile of original sketch in Art Journal (1881), 152.—Art Journal (1881), 136.

DAPHNIS AND CHLOE, Paris *Bordone*, National Gallery, London; canvas, H. 4 ft. 5 in. × 3 ft. 11 in. The two seated on a bank among trees; Cupid crowns Chloe with a wreath of myrtle.—Cat. Nat. Gal.; Richter, 87.

By François *Gérard*, Louvre; canvas, H. 6 ft. 6 in. × 7 ft. 6 in. At left, on the bank of a stream which pours as a cascade out of a grotto, Daphnis is seated upon the trunk of a tree, plaiting a crown of flowers; Chloe sleeps at his feet, her head resting against his knees. Salon, 1824. Acquired in 1825 for 25,000 fr. Engraved by Richomme.

DAPPER. See *Tamm*.

DARDOIZE, ÉMILE, born in Paris; contemporary. Landscape painter. Medal: 3d class, 1882. Works: At Maintenon, Pond of Cernay, Valley of Cernay (1875); Moonrise, Sunset (1876); Washer-women at Pond of Cernay, Greenfinch Nest (1877); From Royat to Fontanas, Road in Fontainebleau Forest (1878); At Maintenon, Autumn (1879); Sunset, Forest-brook (1880); Evening, Morning on the Creuse (1881); Twilight, A Corner of Cernay (1882); Notch near Falaise, Val du Sud (1883); The Source, To the Moon (1884); Brittany Road at Pont d'Ouilly, Seine at Coudray (1885).

DARGELAS, HENRI, born at Bordeaux, October 11, 1828. Genre painter, pupil of Picot; lives at Écouen (Seine-et-Oise). Medal in 1864. Works: Challenge, T. A. Havemeyer, New York; Apple Stealers, A. E. Borie Collection, Philadelphia; Kept In, E. B. Warren, Philadelphia; In the Woods, J. Hoey, New York; Fagot Gatherers, G. Hoadly, Cincinnati; Gardener's Child; In-

terior of a School (1868); The Butterfly; A Push, Return from School (1885).

DARGENT, ÉDOUARD YAN, born at St. Servais, Finistèrre, in 1824. Landscape painter; has also decorated the Cathedral of Quimper, and furnished designs for newspapers and books. Studio in Paris. L. of Honour, 1877. Works: The Return, Women Bathing (1851); By the Sea (1852); The Birdnesters, The Wagon (1853); The Last Rays (1855); Sea-Shore at Lokirech, St. Primel (1875); Banks of the Scorf, Cliff at Morgat (1876).

DARIO DA TREVISO, of Padua, latter half of 15th century. Mentioned in accounts of the Basilica di S. Antonio in 1446 as a pupil of *Squarcione*. His only existing picture is a Virgin of Mercy in the gallery of Bassano, a very poor production, false in drawing, dull and dirty in colour. He devoted himself chiefly to the decoration of house-fronts, and many examples of his in-

Tent of Darius, Charles Lebrun, Louvre, Paris.

Salvage at Guisseny (1857); St. Houardon (1859); Washerwomen of the Night (1861); Vapour, Evening on the Moors (1863); Obstinate Cow (1864); Death of the last Breton Bard (1865); Souvenir of Childhood, Druidical Stone (1866); Maurice Rock, Kloarck in Vacation Time (1868); The Little Thumb (1869); Intemperance, Work (1870); Wheelwright of Laouïc (1872); Wells of Santa, Path to the Ramiers at Brézal (1873); St. Roch in Solitude, Korn-boud in Finistèrre (1874); Path near Telgruc, Cliffs at Goulliers near Cape Raz, St. Corentin and

dustry of this kind exist in Treviso, Serravalle, and Conegliano.—C. & C., N. Italy, i. 350.

DARIUS, FAMILY OF, Paolo *Veronese*, National Gallery, London; canvas, H. 7 ft. 8 in. × 15 ft. 6 in. The captive family, taken after the battle of Issus, presented to Alexander by one of the ministers of Darius, kneeling in centre; to right, Alexander, in red armour, with Hephæstion and Parmenio; in background, a marble arcade, from the top of which many spectators are looking down. One of Veronese's grandest

and best preserved works. Painted for Pisani family, of whom the principal figures are portraits, and preserved in Palazzo Pisani, Venice, until purchased for National Gallery in 1857. Richter thinks the kneeling girls are the artist's daughters, and the man with the long gray beard his brother Benedetto.—Kugler (Eastlake), ii. 554; Ridolfi, Marav., ii. 60; Richter, Ital. Art in National Gallery, 74.

DARIUS, TENT OF, Charles *Lebrun*, Louvre, Paris; canvas, H. 9 ft. 9 in. × 14 ft. 10 in. Alexander, accompanied by Hephæstion, visits in their tent the family of Darius, captured at the battle of Issus. Sisygambia, mother of Darius, prostrates herself before Hephæstion, mistaking him for Alexander. Recognizing her error, she attempted an apology, when the King interrupted her, saying, "You are not deceived. He is another Alexander." The royal captives are attended by women, priests, and eunuchs. Engraved by G. Edelinck, Devilliers, G. Audran.—Landon, Musée, ii. Pl. 57; Filhol, i. Pl. 55.

DARLEY, FELIX O. C., born in Philadelphia, Pa., June 23, 1822. Genre painter, self-taught. Works almost exclusively in black and white; well known as an illustrator; has travelled and sketched in Europe. Elected an N.A. in 1852. Works: First Blow for Liberty; Foraging in Virginia; Emigrants attacked by Indians (painted for Prince Napoleon); Scene in the Streets of Rome; Cavalry Charge at Fredericksburg—Virginia (1867); March to the Sea; Sheepfold; Mount Desert; A Cold Snack; Puritans surprised by Indians.—Tuckerman, 471.

DAUBAN, JULES JOSEPH, born in Paris, May 31, 1822. History painter, pupil of Auguste Debay; director of School of Fine Arts at Angers. Has also decorated churches and other buildings. Medal, 1864; L. of Honour, 1868. Works: Louis XI. making Guillaume de Cérizay Mayor of Anjou (1861); Trappists receiving a Stranger (1864), Luxembourg Museum; Trappists giving each other the Kiss of Peace before Communion (1865), Angers Museum; Death of a Trappist (1867); Mme. Roland going to the Revolutionary Tribunal (1869); Fra Angelico da Fiesole (1873); Resurrection of Lazarus, Church of St. Bernard, Paris.

DAUBIGNY, CHARLES FRANÇOIS,

born in Paris, Feb. 15, 1817, died there, Feb. 20, 1878. Landscape painter, son and pupil of Edmé François D. (1789–1843), landscape painter; visited Italy, and returning in 1836, studied under Delaroche. Exhibited at nearly every Salon after 1838. Medals: 2d class, 1848; 1st class, 1853; 3d class, 1855; 1st class, 1857, 1859, and 1869; L. of Honour, 1859, Officer, 1874. An excellent landscape painter, especially of river scenes, which he painted from a floating studio. Left many etchings. Works: The Seine at Bezons, St. Jerome in the Desert (1840); Harvest (1852); Banks of the Seine (1852), Nantes Museum; Pool of Gylien (1853); Sluice in Valley of Optevoz (1855), Luxembourg Museum; Springtime (1857); Banks of the Oise (1861); The Vintage (1863), Luxembourg Museum; Windmills at Dordrecht (1872); Fields in June (1873); House of Mother Bazot at Valmandois (1874); Fruit-Garden in Normandy (1875); Moonrise, View of Dieppe (1877). Works in United States: Morning, Miss C. L. Wolfe, New York; Morning—Landscape, A. Belmont, New York; Landscape, T. H. Stebbins, New York; Landscape, M. Graham, New York; Spring Lake, Shady Pool, Before the Storm, Coast of Normandy, Sunset, B. Wall, Providence; Landscape, T. Wigglesworth, Boston; Landscape, H. P. Kidder, Boston; River Scene, G. Hoadly, Cincinnati; Landscape—Morning, S. A. Coale, St. Louis; Landscape, Charles Parson, ib.; Landscape, View on the Seine, C. H. Wolff,

Philadelphia; Heath, Mrs. J. G. Fell, Philadelphia; Morning, Twilight, Evening, J. C. Runkle, New York; Landscape, M. K. Jesup, New York; River Landscape, Landscape, J. D. Lankenau, Philadelphia; On the Seine, C. S. Smith, New York; Twilight (1866), Sunset on Coast of France (1865), Landscape (1872), Sunset (1874), W. T. Walters, Baltimore; Landscape—Evening, W. H. Vanderbilt, New York; River and City, A. E. Borie Collection, Philadelphia; View on the Seine, River Scene, H. C. Gibson, Philadelphia.—Henriet, C. D. et son œuvre gravée (Paris, 1875); L'Art (1881), xxv. 73; L'Artiste (1857), i. 179, 195; Claretie, Peintres, etc. (1882), 265; Gaz. des B. Arts (1874), ix. 255, 464.

DAUBIGNY, KARL PIERRE, born in Paris, June 9, 1846. Landscape painter, son and pupil of C. F. Daubigny. He imitated his father at first, but has gradually formed a style of his own. Medals: 1868; 3d class, 1874. Works: Island of Vaux in Oise, A Path (1863); Meadow at Villerville, The Oise at Auvers (1864); Autumn, Hollow Road (1865); View in Picardy, Gypsies Halting (1866); two landscapes (1867); Winnowers at Kenty, Plateau of Bellecroix (1868); Rocks at Pen'marck, Fishing-Boats at Tréport (1869); Farm at Toutain, Fishing-Boats (1870); Return of the Fishing Fleet to Trouville, Creuniers at Ingouville (1872); Return of the Fishermen to Cancale (1873); Road to Paris, Farm of St. Siméon at Honfleur (1874); Valley of Porteville, Shipping the Oysters, Snow (1875); St. Siméon Farm, Seine-Net Fishing (1876); Shipping Herring-Nets (1877); Environs of St. Siméon Farm (1879); Falling Leaves, Seine at Rangiport (1880); Overflowed Meadow in Normandy (1881); Old Road at Auvers, Return of the Fishermen to Berck (1882); Tréport (1883); Sunrise in Normandy (1884); Sables d'Arbonne—Fontainebleau, Bay of Étaples—Picardy (1885).—Larousse.

DAUBIGNY, PIERRE, born in Paris, Oct. 30, 1793, died there, July 15, 1858. Miniature painter, pupil of Aubry; brother of Edmé François D. Medal: 3d class, 1833, for portraits of Mme. de Marescalchi, Alfred de Vigny, and General Gourgeaud. His wife, Amélie Dautel (1796–1861), also a miniature painter, won a medal of the 3d class in 1834.

DAUPHIN, FRANÇOIS GUSTAVE, born at Belfort (Haut-Rhin), June 7, 1804, died in Paris, May 23, 1859. History painter, pupil of Hersent. Exhibited very few pictures, but those display a certain grandeur of style. Medals: 3d class, 1842; 1st class, 1845. Works: Christ bearing his Cross (1841); Mater Dolorosa (1842); Judas' Kiss (1845); Christ's Last Moments (1850); cartoons of Christ on the Cross and of Christ going to Calvary, Virgin and St. John, etc.

DAUZATS, ADRIEN, born at Bordeaux, July 16, 1804, died in Paris, Feb. 18, 1868. Landscape painter, pupil of Lacour in Bordeaux and of Gué in Paris. Travelled in France, Spain, Scandinavia, Egypt, and Syria. Painted chiefly water-colour interiors. Medals: 2d class, 1832; 1st class, 1855; L. of Honour, 1857. Works: Front of the Seminary of San-Telmo in Seville (Bordeaux Museum); Gitanos, Mosque on the Nile; Church of Belem in Lisbon; Giralda of Seville; Pass of Bibans; Convent of St. Catherine on Mt. Sinai; Cathedral of Toledo; Chapel of the Escorial; Fountain near a Mosque; View of Cairo; Environs of Blidah; Environs of Damascus; Pass of the Iron Gate.—Larousse; Kunst-Chronik, iii. 100; iv. 85; Vapereau.

DAVANZI, JACOPO. See *Avanzi*.

DAVID AND ABIGAIL, *Guercino*, Bridgewater House, London; canvas, figures life-size. Fine composition, but heads uniform and unmeaning, forms hard, and effect out of keeping. In collection of Cardinal Mazarin, afterwards in Orleans Gallery, whence bought by Duke of Bridgewater for £800. Injured by retouching.—Waagen, Treasures, ii. 36.

DAVID, GHEERARDT, born at Oudewater about 1450, died in Bruges, Aug. 13, 1523. Flemish school; took the freedom

of the guild in Bruges in 1484, was its dean in 1501–2; appears also in the guild of Antwerp in 1515. Probably a pupil of Memling. Works: Madonna with Saints (1509), Rouen Museum; Baptism of *Christ* (1507), Two scenes from history of Cambyses (1498), Bruges Academy; *Crucifixion*, Berlin Museum; Madonna with Angels, Darmstadt Museum; Adoration of Magi, Madonna with Female Saints, Old Pinakothek, Munich; Marriage at Cana, Louvre, attributed to unknown; Triptych (Madonna and Saints), Municipal Palace, Genoa; Canon and Patron Saints, National Gallery, London.—Biog. nat. de Belgique, iv. 711; C. & C., Flemish Painters, 300; Dohme, 1i.; Förster, Denkmale, XI. iii. 21; XII. iii. 7; Gaz. des B. Arts (1866), xx. 542; xxi. 489; Michiels, iv. 131; W. & W., ii. 55.

DAVID AND GOLIATH, *Guido* Reni,

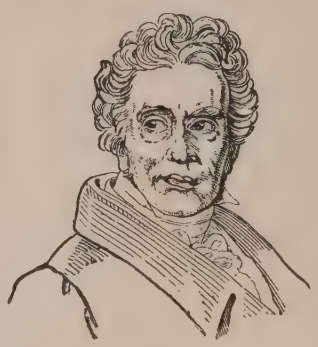
David and Goliath.

Hermitage, St. Petersburg. David, wearing a red cap with a yellow and white plume on his head, and dressed in blue drapery trimmed with fur, holds the sling in his right hand (which rests on the shaft of a column) and the head of Goliath in his left. The giant's sword lies at his feet. Formerly in the Zampieri Gallery, Bologna. Repetitions in the Louvre, Paris, and the Liechtenstein Gallery, Vienna. Louvre copy, engraved by Beisson, Rousselet, and others.—Filhol, ii. Pl. 110; Landon, Musée, vi. Pl. 34.

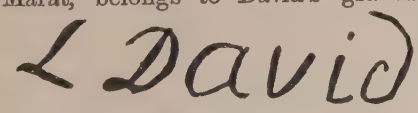
By *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

DAVID PLAYING THE HARP, *Domenichino*, Louvre; canvas, H. 7 ft. 10 in. × 5 ft. 7 in. David singing, his eyes raised to heaven, and accompanying himself on the harp; to left, an angel holds open before him a book; in background, to right, another angel transcribes the psalms which David sings, and holds the sword with which he cut off the head of Goliath. Sent from Italy to Cardinal Mazarin, from whose collection it passed to Louis XIV. Engraved by G. Rousselet.—Filhol, v. Pl. 296; Landon, Musée, iii. Pl. 33.

DAVID, (JACQUES) LOUIS, born in Paris, Aug. 31, 1748, died in Brussels, Dec. 29, 1825. History painter, pupil of Vien, and founder of the classical French school. Won in 1771 2d prix de Rome, and in 1774 1st prix de Rome; went in 1775 to Rome, where he remained until 1780, when he returned to Paris, was elected associate member of the Academy, and regular member in 1783. Revisited Italy, and in 1787 went to Belgium. In the revolution he was an adherent of Robespierre, after whose downfall he narrowly escaped the guillotine, and was sentenced to seven months' imprisonment. Appointed first painter to Napoleon, he devoted his brush to the glo-

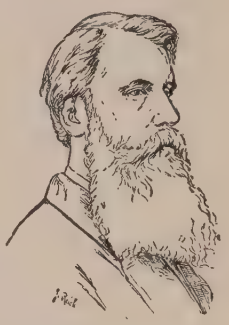


rification of the empire, and when exiled after the restoration settled in Brussels. Officer and Commander of L. of Honour. Works: Combat of Minerva against Mars and Venus (1771), Academic Figure (1779), Oath of the *Horatii* (1784), *Belisarius* asking Alms (1784), Paris and Helen (1788), Brutus (1789), *Sabine* Women (1799), *Leonidas* at Thermopylæ (1814), portrait of himself in youth, portraits of M. Pécoul (1783), Mme. Pécoul (1783), Pius VII. (1805), Mme. Récamier, Bailly, Louvre, Paris; *Napoleon* crossing the Alps (1805), Coronation of *Napoleon* and Josephine (1808), distributing Eagles at the Champ de Mars (1810), portrait of Barère (1790, unfinished), do. of Pius VII. (replica of Louvre picture), Versailles Museum; Belisarius asking Alms (1780, original of Louvre picture), Lille Museum; Philoctetes in Island of Lemnos, Cherbourg Museum; Death of Joseph Barra, Avignon Museum; portrait of Comtesse Dillon, Amiens Museum; portrait of Alphonse Leroy, do. of M. de Joubert, and 3 studies, Montpellier Museum; Death of Cleonice (sketch), Nantes Museum; Ugolino, Valence Museum; portrait of Mme. Vigée Le Brun, Rouen Museum; portrait of Mlle. Joly, Comédie Française; Courtship of Antiochus and Stratonice (1774), École des B. Arts; St. Roch interceding with the Virgin for the Plague-Stricken (1779), Marseilles Hospital; Grief of Andromache over Death of Hector (1783, presentation picture to Academy); Death of *Socrates* (1787), M. de Trudaine; Louis XVI. entering Hall of Constituent Assembly (1790); Death of Michel Lepelletier; portrait of Mlle. Lepelletier; Death of Marat, belongs to David's grandson;



Sappho and a Faun, in Russia; portrait of Napoleon I., Warwick Castle; Death of Milo, National Gallery, Dublin; Rape of Lucrece (last work).—J. L. David, Le Peintre Louis David (Paris, 1880); Ch. Blanc, École française; Dohme, 3; Chesneau, Peinture française (1883); Hamerton, French Painters; Gaz. des B. Arts (1859), i. 132; (1860), vii. 301; (1880), xxi. 572; Living Age, lv. 708; xc. 728; Meyer, Gesch., 53.

DAVIS, HENRY WILLIAM BANKS, born at Finchley, Aug. 26, 1833. Landscape painter, pupil of Royal Academy, where he exhibited his Rough Pasturage in 1861. Has lived at Boulogne and made many sketches on the French coast. Elected an A.R.A. in 1873, and R.A. in 1877.



Several of his works have been engraved. Works: Strayed Herd (1865); Spring Ploughing (1866); Dewy Eve (1870); Moonrise, Prætorium at Neufchâtel (1871); A Panic (1872); Summer Afternoon (1874); In Picardy (1876); Rustling Leaves, After Sundown (1877); The Lowing Herd winds slowly o'er the Lea, Midday Shelter (1878); Midsummer Night, Wanderers, Picardy Sheep (1879); Family Affection, Returning to the Fold (1880); Mother and Son, Evening Star, Noon (1881); In Rossshire, Sea and Land Waves, Showers in June (1882); Ben Eay, Gathering the Flock, Kinlochewe (1883); Done Work (1885).

DAWANT, ALBERT PIERRE, born in Paris; contemporary. History painter, pupil of J. P. Laurens. Medals: 3d class, 1880; 2d class, 1885. Works: St. Thomas à Becket (1879); Henry IV., of Germany, before Pope Gregory VII., Merwing at St. Martin's Tomb (1880); Last Moments of Charles II. of Spain (1881); Burial of an Invalide (1882); Salute to the Invalides (1883); Saint Vincent (1884); The Bark of St. Julian the Hospitaller (1885).

DAWE, GEORGE, born in London, Feb. 8, 1781, died there, October 15, 1829. Son

and pupil of Philip Dawe, engraver (died about 1780), student in 1794 at Royal Academy, of which elected A.R.A. in 1809, and R.A. in 1814. Painted at first historical subjects, but most noted for his portraits. He painted for the Duke of Kent officers distinguished in the Battle of Waterloo. In 1819 went to Russia at invitation of the Emperor, to paint officers prominent in wars of Napoleon, and in nine years made 400 portraits, now in the Hermitage. Princess Charlotte, Dr. Samuel Parr, National Portrait Gallery.—Redgrave; Arnold, Library of Fine Arts (1831); Ch. Blanc, École anglaise; Sandby, i. 345.

Rainbow at Sea.—Art Journal (1879), 48: Portfolio (1883), 127.

DEATH, BAY OF. See *Starvation* Cove.

DEATH ON THE PALE HORSE, Benjamin *West*, Pennsylvania Academy, Philadelphia; canvas, H. 14 ft. 10 in. × 25 ft. 2 in. Scene from Revelation vi. In centre, Death, armed with irresistible darts, rides the pale horse which, unbridled, rushes onward, trampling down all ages and conditions, followed closely by the monstrous progeny of hell; on the right, the rider on the white horse armed with the bow, the rider on the red horse with the sword, and behind them the rider on the black horse with the bal-

Death on the Pale Horse, Benjamin West, Pennsylvania Academy, Philadelphia.

DAWSON, HENRY, born at Hull in 1811, died at Chiswick, Dec. 13, 1878. His father removed during his infancy to Nottingham, where the lad worked in a lace factory until twenty-four years old, when he devoted himself to landscape painting. In 1849 he removed to London, but laboured many years before his genius won recognition. He earned as much during the last six years of his life as in all his previous career. In 1875 his Wooden Walls sold for nearly £1,500, and in 1876 his Pool from London Bridge for £1,400. Other works: Sherwood Oaks, Nottingham from Wilford Hill, Durham Cathedral (1876); London at Sunset,

ances; on the left, the conflict of men with the beasts of the forest. Painted in 1817; bought, at the sale of the painter's pictures (1829), and taken to America. Engraved in outline by Normand.—Réveil (Hamilton), iv. 286.

DEATH, TRIUMPH OF, fresco, Campo Santo, Pisa, formerly attributed to Andrea Orcagna, now assigned by C. & C. to a painter of the Sienese school, perhaps Pietro Lorenzetti; and by Milanesi to Bernardo Daddi. Foreground, in three groups. To left, the warning: Three kings on horseback, with attendants, check their horses before three open coffins containing the mouldering re-

mains of dead kings; one of the riders (portrait of Andrea Uguccione della Faggiuola) holds his nose, while his horse starts backwards. To right, the coming doom: Knights and ladies seated in a bower singing and playing upon musical instruments, while the Angel of Death with scythe descends upon them; one of the nobles is Castruccio Castracani, Lord of Lucca. In centre, Death and his victims: the great of the earth lie in heaps on one side, and on the other the poor and needy are calling for release from their sufferings. In the sky are angels with the souls of the blessed, and devils carrying off the damned. The upper corner of the fresco to the left represents the Monks of the Thebaid, one reading, another milking a goat, and another, St. Macarius, holding a scroll. A rocky country, hermit huts, and a road leading up from that on which the three kings are travelling. Painted about 1377.—Vasari, ed. Mil., i. 468, 597; C. & C., i. 445; Burckhardt, 496.

Triumph of Death, Campo Santo, Pisa.

DEATH AND THE WOODCUTTER (Mort et le Bûcheron), Jean François *Millet*, Laurent Richard Collection, Paris. Illustration of La Fontaine's fable. Scene — the edge of a wood, with hill, trees, and rocks in background. The old woodcutter, falling under the weight of his load of fagots, calls on Death to relieve him from his troubles; but trembles with fright as Death, shrouded in white drapery like an apparition, with a winged hourglass in one hand and a scythe over his shoulder, seizes him with his bony hand. Painted in 1859; refused at Salon, but exhibited at Exposition Universelle, 1867.—Gaz. des B. Arts (1859), ii. 362; Sensier, Vie, 192.

DEBACQ, ALEXANDRE, born in Paris, Aug. 12, 1804, died there, Oct. 2, 1850. History, genre, and portrait painter, pupil of Gros. Works: Joan of Arc in Prison (1831); Mary Stuart's Departure from France (1833); Death of Sculptor Jean Goujon; Bernard Palissy destroying his Furniture to fire Vases; Two paintings in Versailles Museum.

DEBAT-PONSAN, ÉDOUARD BERNARD, born in Toulouse; contemporary. Genre and portrait painter, pupil of Cabanel; won 2d grand prix in 1872. Medals: 2d class, 1874; L. of Honour, 1881. Works: First Morning (1874); Respect of St. Louis for the Dead (1879); A Door of the Louvre on St. Bartholomew's Day (1880); A Massage in the Harem (1883); Portraits (1884); Portrait of M. Gaillard (1885).

DEBAY, AUGUSTE HYACINTHE, born at Nantes, April 2, 1804, died in Paris,

March 24, 1865. History and genre painter, pupil of Gros ; won the second prize at the École des Beaux Arts in 1822, and the grand prize in 1824 ; went to Italy, and returned from Rome in 1830. Medals : 3d class, 1819; 1st class, 1831; L. of Honour, 1861. Works: Ægisthus recognizing the Body of Clytemnestra (1824) ; Lucretia in the Forum of Collatia (1831); Enlistment of Volunteers in 1792, Palais Royal, Paris; The King meeting a Wounded Soldier (1835), Interview on Field of the Cloth of Gold in 1520 (1837), Entry of Knights of St. John into Viterbe in 1527 (1842), General Joubert regaining Plateau of Rivoli, Versailles Museum ; Episode in 1793 at Nantes (1851), Nantes Museum ; Philoctetes on Isle of Lemnos, Angers Museum.—Bellier de la Chavignerie, i. 366.

DEBELLE, ALEXANDRE (JOSEPH MICHEL FRANÇOIS), born at Voreppe (Isère), Dec. 21, 1805. History painter, pupil of Gros. Appointed conservator of the Grenoble Museum in 1853. Has also made designs and lithographs for books. L. of Honour, 1868. Works : The Emperor at Grenoble, March 7, 1815 (1840), Grenoble; The Emperor entering the Tuileries, March 23, 1815 (1841), Princess Mathilde ; Christ and Magdalen (1843), Church of Versoud ; Abdication of Humbert II. (1847), bought by city of Grenoble ; Moses and Elias (a fresco), St. Louis en Ile, Paris, 1845.—Larousse.

DEBUCOURT, LOUIS PHILIBERT, born in Paris, baptized Feb. 13, 1755, died at Belleville, Sept. 22, 1832. French school; genre painter, pupil of Vien ; especially attracted by the Flemish Petty Masters ; painted scenes from life of middle and lower classes with a humorous touch and harmonious colouring. Works : Charitable Gentleman, Rural Instruction, Village Judge, Dreaded Consultation (1781); Scene in the Halle, Charlatan, Two Fêtes, Interior of Flemish Household (1783); Feigned Caresses, Human Trait of Louis XVI. (1785) ; Consultation, The Travellers, Blind Man's Buff, Hermit distributing Chaplets among Young Girls (1810); Physician Consulted by Young Woman, Village Fête (1814) ; Day after Village Wedding (1824).—Gaz. des B. Arts (1866), xx. 193 ; Goncourt, L'Art du, xviii. Siècle, 235.

DECAISNE, HENRI, born in Brussels, Jan. 27, 1799, died in Paris, Oct. 17, 1852. History, genre, and portrait painter, pupil in Brussels of P. J. C. François and of David ; studied then in Paris under Girodet and Gros, obtained the great prize in 1827, and a medal in 1828 ; visited Holland in 1830, studying the old masters, and settled in Paris, where he won great reputation as an excellent portrait painter in the manner of Lawrence. Order of Leopold in 1839 ; L. of Honour, 1842. Works : Indian Family in Exile, Pariah and Brahmin, Margaret of Valois saving Life of a Protestant (1827) ; Blind Milton dictating Paradise Lost (1828) ; Sick Father, Sick Husband, Charles I. taking Farewell of his Children (1829) ; Cromwell and his Daughter (1830); Last Moments of Louis XIII., Louis XIV. and de La Vallière (1831) ; Fenella dancing before Charles II. (1832) ; Anne Boleyn's Farewell of her Daughter, Mlle. de Montpensier writing her Memoirs, Queen Elizabeth and Amy Robsart (1833) ; Henri de Lorraine at Château d'Eu, Descent from Cross (1835) ; Hagar in the Desert (1836), Brussels Museum ; Mater Dolorosa, Guardian Angel (1836) ; Francis I. in Madrid, Henrietta of England received at the Louvre by Louis XIV. (1837); Entry of Charles VII. into Rouen (1838), Versailles Museum ; Belgium rewarding her Great Men (1839), St. Augustine's, Brussels; Charity (1839), Hamburg Gallery ; Giotto Guarding Sheep (1839); Adoration of Shepherds (1841); Francesca da Rimini ; Institution of Order of St. John (1842), Conquest of Marrah (1844), Versailles Gallery ; Four Evangelists, Education of Christ (1844), St. Paul's, Paris ; Maternal Happiness (1846); Fortune-Teller (1847) ; Boniface de Montferrat elected Leader of Fourth Crusade, Last Visit of Raphael to his Studio (1849); Chancellor of Hospital

during St. Bartholomew's Night (1850); Jane Shore, The Dauphin in Prison of the Temple (1852); Portraits of Duke of Orléans and Princess Clementine (1831), Palazzo Royal; King and Queen of Belgium (1834); Mlle. de Montpensier (1834), Palazzo Royal; Lamartine (1839).—Biog. nat. de Belgique, iv. 860; Immerzeel, i. 169; Kramm, ii. 324; Larousse, vi. 209.

1834 Decaisne

DECAMPS, ALEXANDRE GABRIEL, born in Paris, March 3, 1803, died at Fontainebleau, Aug. 22, 1860. History, landscape, and genre painter; pupil of Abel de Pujol, David, and Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of Nature, and his name was soon counted with those of Ingres, Delacroix, and Delaroche as a leader of the modern romantic French school. In 1827 he accompanied the marine painter Garneray to Greece, Constantinople, and Asia Minor, and conceived a lasting predilection for Oriental subjects, which he treated with consummate skill and power. Works: Soldier of the Vizier's Guard (1827); Turkish Patrol in Smyrna (1831), Turkish Execution (1839), Miraculous Draught of Fishes (1855), and others, Sir R. Wallace, London; Turkish Children near a Fountain (1833); Body Guard on Road from Smyrna to Magnesia (1834, Maison sale, 1868, 80,000 fr.), Rebecca at Well (1848), Bertrand and Raton, Duc d'Aumale, Chantilly; Defeat of the Cimbri by Marius (1834), Fowls and Ducks, Cottier Collection; Reading Firman at House of Village Agha, Women Bathing (1834), M. Formé; Samson, Joseph sold by his Brethren (1839), Child playing with Lizard, The Ford, Dr. L. Véron; Finding of Moses (1837), Joseph Face; Punishment of the Hooks, Village Street in Papal States (1839); Turkish Children coming out of School (1841, Lehon sale, Paris, 1861, 34,000 fr.); Towing Horses (1842), The Caravan, Louvre, Paris; Siege of Clermont (1842); Life of Samson (9 designs, 1845); Turkish *School*, Shepherd's Return, Souvenir of Turkey in Asia (1846), Huntsman and Dogs at Fault, Fodor Museum, Amsterdam; Heron, The Desert (1849); Turkish Cavalry crossing Ford, Flight into Egypt, Greek Pirates (1850); Rebecca and Eliezer (1851), Baron Royer; Monkey Painter, Hunting with Falcon, Hunters at the Meet, late Duc de Morny; Don Quixote and Sancho Panza, Baron G. de Rothschild; Turkish Coffee-House, Comte Lariboissière; Spaniards playing Cards, M. Jules Delon; Children playing with Turtle, Donkeys, M. Paturle; Interior of Farm-House, Comte T. du Châtel; Farmyard, Baron Corvisart; Turkish Children playing with Turtles, M. Cuvillier-Fleury; Tow-Horses, M. Ravenaz; Village in Italy, Tiger and Elephant, M. Gaillard père; Donkey and Learned Dogs, Beggar counting Receipts, M. Albert; Turkish Butcher, Italian Peasant, The Grandmother, Ball Players, M. Gaillard fils; Kennel, Interior of a Yard, Baron Michel; Souvenir of Turkey in Asia, Albanians, Gypsies, Turkish Coffee-House, Improviser, M. Henri Didier-Goédon; Hunter in the Marsh, M. Bonnet; Halt of Arab Cavalry, Dogs, Marquis of Harcourt; Monkeys, Large Turkish Bazaar, Lord Henry Seymour; Monkey Bakers, Monkey Pork-Butchers, M. Joseph Fau; Interior of a Courtyard in Italy (Pillet sale, 1881, 36,800 fr.); Sunset at Fécamp (Everard sale, 1872, 18,000 fr.); Village Street (Dagnan sale, 1881, 16,300 fr.); Suburbs of Smyrna (Narischkine sale, 1883, 36,100 fr.); Street of Italian Village (do., 48,000 fr.). Works in United States: *Night.*

Watch at Smyrna, Miss C. L. Wolfe, New York; Italian Washerwomen, A. Belmont, New York; Dog, J. H. Stebbins, New York; Good Samaritan, Fishermen's Huts, B. Wall, Providence; Calais Fisherman, Erwin Davis, New York; Playing with Pussy in Bed, Falconers, D. O. Mills, New York; Italian Family, Bashi-Bazouk, W. H. Vanderbilt, New York; The Suicide, W. T. Walters, Baltimore; Detachment of Cavalry, Landscape, Prayer in Desert, The Prodigal, Old Mill at Waterloo, A. E. Borie Collection, Philadelphia.—Burty, Life, etc.; Chesneau, Peinture française (Paris, 1883); Ch. Blanc, École française; Moreau, Decamps et son Œuvre (Paris, 1869); Gaz. des B. Arts (1862), vii. 97; Hamerton, French Painters; Perrier, Études, 127; Meyer, Gesch., 255, 750.

DECKER (Dekker), CORNELIS GERRITSZ, born about 1600, died in Haarlem, buried March 23, 1678. Dutch school; landscape painter, pupil of Solomon Ruysdael; registered in Haarlem guild in 1643. His pictures sometimes approach Ruysdael, but he was not skilful in atmospheric effects, and his tones are heavy. A. van de Velde and Adrian van Ostade sometimes supplied the figures in his pictures. Works: Two landscapes, Louvre; Rural Dwelling, with trees and a canal, Rotterdam Museum; Halt at the Inn (1642), Berlin Museum; Peasant Cottage, figures by Ostade, Old Pinakothek, Munich; two landscapes, Haussmann Collection, Hanover; wood landscape (1666), Copenhagen Gallery; Edge of a Wood, Metropolitan Museum, New York. By J. Decker (flourished 1640–60), otherwise unknown, A Smithy (signed and dated 1644),

in the Berlin Museum.—Kugler (Crowe), ii. 479.

DECLARATION OF INDEPENDENCE, John *Trumbull*, rotunda of Capitol, Washington; canvas, H. 12 ft. × 18 ft. The Second Continental Congress signing the Declaration of Independence in Independence Hall, Philadelphia, in 1776. John Hancock sits at a table, on which rests the Declaration; near him, standing, are Jefferson, Adams, Franklin, Sherman, and Livingston, the committee who had reported the draft of the instrument; seated in chairs around the room are the other members of the Congress. Painted in 1817–24 for $8,000; original study in Yale College Gallery. Engraved on back of $100 United States national bank note.

DE CONINCK, PIERRE (LOUIS JOSEPH), born at Méteren (Nord), Nov. 22, 1828. Genre painter, pupil of Léon Cogniet; won 2d prix de Rome in 1855. Medals in 1866 and 1868; 3d class, 1873. Works: Cæsar on the Vessel (1855); Eva on Uncle Tom's Knees (1857); Baron, Cossack (1859, horses of Imperial stud); Woman Bathing at Capri (1863); Torture of Queen Brunehaut, Ballet Girl Resting (1864); Christ blessing Little Children (1865); Huntress, Two Friends (1866); Lavandara (1867); The Ordeal (1868); End of Carnival at Rome (1869); Little Charmer (1870); Confidence, The Ring (1873); Candy, Idling, Kittens (1874); Pastorella, Ave Maria, Friend of the Little Birds (1875); A Trappist Monk, Charming Little Girl (1876); Little Girl Studying (1877); Cornelia (1878); Mater Dolorosa (1879); Hops (1880); Hare caught in a Trap (1881); Fishing for Eels, Spoiled Girl (1882); A Good Hunt (1883); Small Fish will grow Large (1884); The Trappist, Primitive Hunting (1885). Works in the United States: At the Fountain, Miss C. L. Wolfe, New York; Little Bird-Charmer, D. T. Buzby, Baltimore; Violin Girl, A. J. Antelo, Philadelphia.

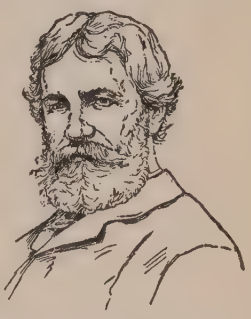
DEDREUX. See *Dreux*.

DEELEN, DIRK VAN, born at Heusden about 1607, died at Arnemuyden, Zeeland, May 16, 1673. Dutch school; architecture painter; said to be a pupil of Frans Hals, which is very doubtful; visited Italy about 1631, lived temporarily at Haarlem, Delft,

and Antwerp, and settled later in Arnemuyden, where he became burgomaster. His pictures, in which Van Herp, Palamedes, Stevens, and Wouwerman supplied the figures, are distinguished for their fine lineal and aerial perspective. Works: Colonnade with Christ and Adulteress (1627), Entrance to Palace (1667), Hall with Festive Assembly, Hermitage, St. Petersburg; Court with Ball Players (1628), Louvre; Interior, do. with Duke Alva judging the Netherlands, Harrach Gallery, Vienna; Festive Assembly (1631), Stockholm Museum; St. Peter's in Rome (1632), Augsburg Gallery; Courtyard of Castle (1635), Interior of Gothic Church, Brunswick Museum; Concert-Room (1636), Rotterdam Museum; Interior of Castle (1638), two others, Lille Museum; Conversation in the Street (1636), Copenhagen Gallery; Garden-Palace (1640), Splendid Building with Colonnade, Vienna Museum; Portico of a Palace (1642), Brussels Museum; Courtyard of Palace (1647), Berlin Museum; Hall in the Binnenhof (1647), National Museum, Amsterdam; Interior of Italian Church (1648), Rothan Gallery, Paris; Allegory of Poetry and Painting (1668), Antwerp Museum; Interior (1625), Fitzwilliam Museum, Cambridge; Palatial Buildings in Renaissance Style, National Gallery, London.—Allgem. d. Biogr., v. 19; Bode, Studien, 214; Riegel, Beiträge, ii. 432; Zeitschr. f. b. K., ix. 95.

DEFAUX, ALEXANDRE, born at Bercy, Paris, Sept. 27, 1826. Landscape painter, pupil of Corot. His works have been more admired by the critics than by the general public. Medals: 3d class, 1874; 2d class, 1875; L. of Honour, 1881. Works: View at Caen, Abandoned Race-Course at Ivry (1859); View at St. Maur, Coast of Gravelle (1863); Plateau of Belle-Croix (1864); Environs of Méréville (1865); Dead Nature, Environs of Caen (1867); Marsh of Donville (1868); Evening in Spring-Time (1869); The River Yerres (1870); Fine Winter Day in Bas-Meudon (1872); The Loire after a Flood (1873); Birch-Trees at Fontainebleau (1874); Spring-Time in the Woods (1875); The Loing during a Snow-Storm (1876); From Honfleur to Pennedepic, Gravel-Pit at Fontainebleau (1877); Spring Morning in Cernay (1878); Forest of Fontainebleau (1879); Morning at Château-Landon, Harbour of Pont-Aven (1880), Luxembourg Museum; The Loing, Island of Grande-Jatte (1881); Road at Montigny, View from Montmartre (1882); Old Birches at the Pigeon Pond in Fontainebleau, Montigny-sur-Loing (1883); Cherry Trees in Blossom, Low Tide in Normandy (1884); Pastime of a Flock of Geese, After the Storm (1885).

DEFREGGER, FRANZ VON, born at Stronach, Tyrol, April 30, 1835. Genre painter, pupil at the Munich Academy under Anschütz, then studied for eighteen months in Paris, spent two years in the Tyrol, and in 1867 entered Piloty's school at Munich, where he has resided since 1871. Medal, Paris, 3d Class, 1878. Honorary member of the Munich, Vienna, and Berlin Academies; ennobled in 1883. Works: Forester's Last Return (1867), The Young Poachers, Speckbacher and his Son (1869), Ferdinandeum, Innsbruck; Wrestling Match (1870); Ball on the Alp (1871); Surprised Poachers (1871); The Two Brothers (1872); The Prize-Horse (1873); The Beggar Singers (1873); Madonna (1873); The Arrière-Ban (1874), Zither Player, Vienna Museum; The Bitten Goose (1875); Return of the Victors (1876), National Gallery, Berlin; Saying Grace, Leipsic Museum; Farewell of the Alpine Herd-Keeper, Dresden Gallery; Andreas Hofer's last Walk, Königsberg Museum; Andreas Hofer in the Palace at Innsbruck (1879); The Smith of Kochel (1881), New Pinakothek, Munich; The Love-Letter (1882); On the Dancing Floor (1882); The Fashionable Tyrolese (1883), National Gal-



lery, Berlin; On Furlough (1884). Works in United States: Head of Girl, S. A. Coale, St. Louis; Prize-Horse, E. D. Morgan, New York; Italian Singing Beggars, J. T. Martin, Brooklyn; Tourists in Tyrol, W. H. Vanderbilt, New York; The New Brother, Samuel Hawk Collection, New York. At Narischkine sale (1883) The Dance sold for 48,000 fr.—Brockhaus, iv. 945; Müller, 12; Meyer, Con. Lex., xvii. 555; Graph. K., iv. 17; Illustr. Zeitg. (1873), ii. 361; (1875), ii. 255; (1882), ii. 497; N. illustr. Zeitg. (1880), i. 6; (1883), i. 74; Land und Meer (1874), i. 36, 274; Kunst-Chronik, vi. 6; xviii. 403; xix. 317, Pecht, ii. 27; Zeitschr. f. b. K., vii. 100, 116; 465; xvi. 50; xvii. 344; xviii. 403; xix. 130; viii. (Mittheilungen, i. 58); xii. (Mitth., v. 52).

DEGER, ERNST, born at Bockenem, Hanover, April 15, 1809, died at Düsseldorf, Jan. 27, 1885. History painter, pupil in 1828 of the Berlin Academy under Wach, and in 1829 of the Düsseldorf Academy under Schadow. In Rome in 1837–41 he prepared himself to paint the frescos in the St. Apollinaris chapel at Remagen, which he executed conjointly with Ittenbach, and Andreas and Karl Müller, in 1843–51. He then decorated the chapel at Castle Stolzenfels, near Coblentz, for Frederick William IV. of Prussia, and in 1869 became professor at the Düsseldorf Academy, Member of Berlin and Munich Academies. Works: Pietà (1830); Bearing the Cross (1832); Madonna (1833); Annunciation (1834); Resurrection (1835); Virgin adoring Christ (1836); Madonna Enthroned (1837), St. Andrew's chapel, Düsseldorf; Several other Madonnas, Redeemer with Mary and John Baptist, and Seven Scenes from Life of Christ (1841–51), St. Apollinaris chapel, Remagen; St. Catherine (1842); St. Magdalen (1843); St. Joseph with Infant Christ (1844); Holy Virgin, Resurrection, Maximilianeum, Munich; Twelve Scenes illustrating Redemption of Mankind, Castle Stolzenfels; Adam and Eve (1853), Raczynski Gallery, Berlin.—Brockhaus, iv. 948; Förster, v. 379; Wolfg. Müller, Düsseldf. K., 46; Reber-Pecht, ii. 151; Wiegmann, 60, 131.

DÉGUSTATION (Tasting), Gerard *Terburg*, formerly in Narischkine Gallery, St. Petersburg. A lady, in a yellow satin corset, black velvet pelerin, and gray skirt, seated beside a table, on which are an inkstand, pen, and paper, is tasting wine from a Venice glass held in her left hand; in her right she holds a white pot with a tin cover, which rests upon her knee; in back of the room, a bed with red curtains. Sale of Count Perregaux (1841), 8,000 fr.; Delessert sale, (1869); Narischkine sale, Paris (1883), 51,050 fr.—Smith, ix. 537.

DEHODENCQ, (EDMÉ ALEXIS) ALFRED, born in Paris, April 23, 1822. Genre and history painter, pupil of Léon Cogniet; has travelled much in Spain and North Africa, whence he takes many of his subjects. Medals: 3d class, 1846 and 1853; medal, 1865; L. of Honour, 1870. Works: Saint Cecilia (1844); In Doubt (1845); St. Stephen led to Torture (1846); Visitation (1847); Christ in the Tomb, Camoens (1848); Virginia found Dead upon the Shore (1849), ordered by State; Bull Fight in Spain (1850), formerly in Luxembourg Museum; Gypsy Men and Women returning from a Festival in Andalusia (1853); Jewish Concert at the House of a Morocco Cadi (1855); Execution of a Jewess in Morocco, Married Jewess of Tangiers (1861); Columbus at the Convent of Rabida (1864); The Good Venture, Jewish Festival in Morocco (1865); The Pasha's Justice (1866); Ruth and Naomi, Punishing Thieves in Morocco (1867); Arrest of Charlotte Corday (1868); King Boabdil's Farewell to Granada (1869); Jewish Festival in Tangiers (1870); October Morning in Luxembourg (1872); Othello (1873); Negro Dance in Tangiers, Arab Children playing with a Turtle (1874); The Reader (1875); Christ raising the Daughter of Jairus (1876); Morocco Story-Teller (1877); Bacchus (1878); The Married Jewess, Departure of Mobiles in July, 1870 (1879); The Pasha's Sons, Arrest of a Jew in Tangiers (1880); Morocco Prisoners, Morning Meal on a Farm, Going to Work (1881); Towing (1883).

DEIG (Taig), SEBASTIAN, German school, 16th century, 1516–1544. A crude imitator of Dürer and Schäufelin, whose pictures may be seen in Nuremberg, Schleissheim, and the Town Hall of Nördlingen.—Nagler, Mon., v. 69 ; W. & W., ii. 403.

DEIKER, JOHANNES CHRISTIAN, born at Wetzlar, Rhenish Prussia, May 27, 1822. Painter of animals and hunts ; pupil of his father Friedrich, a portrait painter, then of the Hanau Academy, and at the Städel Institute in Frankfort under Jakob Becker ; entered the service of Prince Salms, on whose estates he made the forest and its animal life his special study, and then went for a year to Antwerp. In 1868 he settled in Düsseldorf. Works : Stags in Calving Time, Dog with Hares, Dog at the Chase, Pointer and Partridges.—Müller, 129.

DEIKER, KARL FRIEDRICH, born at Wetzlar, April 3, 1836. Painter of animals and hunts, brother of Johannes ; pupil of the Hanau Academy, and from 1858 in Carlsruhe of Schirmer ; settled in 1864 in Düsseldorf. Works : Wounded Stag (1858); Two Boar-Hunts (1859); Fighting Stags (1861); Stag-Hunt, Boar-Hunt (1870), Cologne Museum ; Deer in the Mountains (1876); Contest for the Herd (1879).—Illustr. Zeitg. (1872), i. 67 ; (1873), i. 99; (1877), ii. 267 ; (1880), ii. 481; Müller, 129 ; Land und Meer (1873), ii. 751.

DEITERS, HEINRICH, born at Münster, Westphalia, Sept. 5, 1840. Landscape painter, pupil of the Düsseldorf Academy under Alex. Michelis, and much influenced by Andreas Achenbach ; studied from nature in Belgium, Holland, France, and Southern Germany, but especially in Westphalia. Works : After the Rain (1865); Westphalian Village, Dordrecht, Wood Interior, River Plain ; View in Amsterdam, Gravelotte, April Weather, Before the Storm (1868); Mill, Evening Landscape.—Müller, 130.

DEJANIRA, RAPE OF, *Guido* Reni, Louvre, Paris; canvas, H. 8 ft. 7 in. × 6 ft. 6 in. Hercules having entrusted Dejanira to the Centaur Nessus to be carried across the River Evenus, slays him with a poisoned arrow when he perceives that he is about to carry her off. Same history as *Hercules* and Achelous of Guido. Engraved by G. Rousselet ; Bervic.—Landon, Musée, i. Pl. 35 ; Villot, Cat. Louvre.

DEJUINNE, FRANÇOIS LOUIS, born in Paris in 1786, died there in 1844. History painter, pupil of Girodet ; won grand prix de Rome in 1817, and then studied at the French Academy in Rome. L. of Honour, 1824. Works : Death of Hector ; Assumption, St. Geneviève, Notre Dame de Lorette ; Christ healing the Blind, St. Vincent de Paul ; St. Fiacre declining the Crown, St. Sulpice ; Four Seasons, Trianon Palace ; Baptism of Clovis, Versailles Museum ; St. Aignan invoking Heaven for besieged Orleans ; Michelangelo's House, Tasso's House, Girodet painting Galatea, Inez at the Feet of Childe Harold.

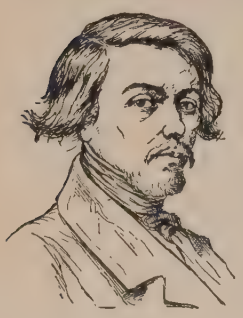
DEKKER. See *Decker*.

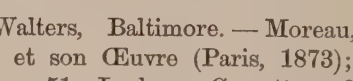
DELABORDE, HENRI, Vicomte, born at Rennes, May 2, 1811. History painter, pupil of Delaroche ; in 1855 was made conservator of the Imperial Cabinet of Engravings, afterwards its vice-director ; member of Academy, 1868, perpetual secretary since 1874 ; distinguished as a writer upon art. Medals : 2d class, 1837 ; 1st class, 1847 ; L. of Honour, 1860 ; Officer, 1870. Works : Hagar in the Desert (1836), Dijon Museum ; Conversion of St. Augustine (1837); Death of St. Monica (1838); Conquest of Damietta (1841), Knights of St. John of Jerusalem (1845), Versailles Museum ; Passion of Christ (1848), Amiens Cathedral.—Meyer, Con. Lex., xviii. 229 ; Müller, 130.

DELACROIX, AUGUSTE, born at Boulogne-sur-Mer, Jan. 27, 1809, died there, Nov., 1868. Genre and marine painter. Paralyzed during several years before his death, he painted his last works with his left hand. Medals : 3d class, 1839 ; 2d class, 1841 ; 1st class, 1846. Works : Coast of Boulogne, Interior of Boulogne Harbour (1835), De-

parture of Fishermen (1839), Negro Dancers at Tangiers (1859), Pilgrimage to Nôtre Dame de Boulogne (1866), Boulogne Museum; Expectation, Smugglers (1841); Benediction of the Sea (1844, 1863); Women surprised by the Tide, Talk at the Fountain, Washerwomen (1846); Well of Casbah at Tangiers (1852); Departure for Fishing, Return (1855); Halt of Caravan (1864).—Bellier de la Chavignerie, i. 380.

DELACROIX, (FERDINAND VICTOR) EUGÈNE, born at Charanton St. Maurice, near Paris, April 26, 1799, died in Paris, Aug. 13, 1863. History painter, pupil of Guérin. Exhibited in 1822 his Dante and Virgil, which won him reputation, and he might have received high academic honours if he had not, with Géricault and others, diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He travelled in Spain and North Africa in 1831, and between that and 1855 executed important public commissions, decorating the Chamber of Deputies, the Library of the Luxembourg, the Church of St. Sulpice, and galleries in the Louvre and the Hôtel de Ville. L. of Honour, 1831; Officer, 1846; Commander, 1855; Member of Institute, 1857. Works: *Dante* and Virgil (1822), Massacre of *Scio* (1824), Twenty-eighth of July, 1830 (1830), Algerian Women (1834), Portrait of himself (1837), Jewish Wedding in Morocco (1841), Shipwreck of Don *Juan*, Louvre; Christ in Gethsemane, St. Paul, Paris; Portrait of Marshal de Tourville (1835), Battle of Taillebourg (1837), Entry of Crusaders into *Constantinople* (1841), Versailles Museum; Death of *Sardanapalus;* Death of Marino *Faliero* (1827), *Faust* and Mephistopheles, Sir Richard Wallace, London; Death of Charles the Bold (1834), Nancy Museum; Justice of Trajan (1840), Rouen Museum; Marcus Aurelius (1845), Lyons Museum; Medea (1838), Lille Museum; Head of Actæon, Melun Museum; St. George, Grenoble Museum; Two *Foscari* (1855), Duc d'Aumale, Chantilly; Martyrdom of St. Stephen (1853), Arras Museum; The Halt (1837), Nantes Museum; Sultan of Morocco leaving his Palace (1845), Toulouse Museum; Arab Musicians (1848), Tours Museum; Portrait of Himself (1829), Charge of Arab Cavalry (1832), Algerian Women at Home, Daniel in Lions' Den (1853), Michelangelo in his Studio (1853), Mulatto Woman, Montpellier Museum; Prisoner of Chillon (1835); Martyrdom of St. Sebastian (1836); Convulsionnaires of Tangiers (1838); Hamlet with Skull of Yorick (1839); Romeo's Farewell (1846); Christ Crucified (1847); Death of Valentine (1848); Apollo killing the Python (1849). Works in United States: Marguerite and Mephistopheles, W. Rockefeller, New York; Iconoclasts, B. Wall, Providence; Clotilda delivering the Martyrs, H. Probasco, Cincinnati; Greek Soldier, A. J. Antelo, Philadelphia; Sultan of Morocco, W. H. Vanderbilt, New York; Meeting of Ruth's Kinsman and Boaz, Lion Hunt, Capture of Götz von Berlichingen, Groom and Mare, A. E. Borie Collection, Philadelphia; The Combat, W.





T. Walters, Baltimore. — Moreau, Delacroix et son Œuvre (Paris, 1873); Burty, Maitres, 51; Leclercq, Caractères, 83; Ch. Blanc, Artistes d. m. Temps, 23; Perrier, Études, 36; Chesneau, Peinture française (1883); Gaz. des B. Arts (1865), xix. 144; (1873), vii. 560; International Rev. (1880), viii. 357; Nation (1880), xxx. 388; L'Art (1882), xxviii. 61; (1883), xxxii. 76, 94; Meyer, Gesch., 201; Robaut (Chesneau), L'Œuvre complet de E. D. (Paris, 1885).

DELACROIX, HENRI EUGÈNE, born at Solesmes (Nord); contemporary. History painter, pupil of Cabanel. Medal, 3d

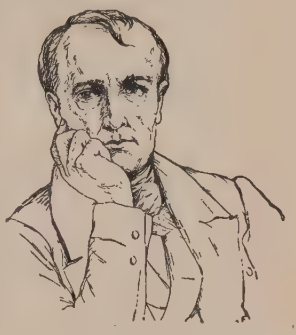
class, 1876. Works: Dante and Virgil (1875), Cambrai Museum; Rebellious Angels (1876), bought by State; Prometheus (1877); Christ in the Tomb (1878); The Little Giggler (1879); The Angelus (1880); Orpheus torn by the Bacchantes (1881); Death of a Hog, Autumn Night (1883); The Laundress (1884).

DELAHAYE, ERNEST JEAN, born in France; contemporary. Genre and portrait painter, pupil of Gérôme. Medals: 3d class, 1882; 2d class, 1884. Works: Lavatory (1881); Shoeing, Farriery (1882); Jewish Easter (1883); Gas-Works at Courcelles (1884); Farriery, Portrait of Henri Maret (1885).

DELANCE, PAUL LOUIS, born in Paris; contemporary. Genre and portrait painter, pupil of Gérôme. Medal, 3d class, 1881. Works: Faith, Hope, and Charity (1878); The three Ages (1879); Louis XVI. and Parmentier (1880); Return of the Flag (1881); Revery (1882); Departure (1883); Upon the Stockade, Portrait (1884); Nurses' Bench at Orphanage of St. Valéry (1885).

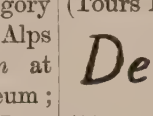
DELANOY, HIPPOLYTE PIERRE, born in Glasgow, Scotland, of French parents; contemporary. Genre painter, pupil of Jobbé-Duval, F. Barrias, Bonnat, and Vollon. Medal, 3d class, 1879. Works: Pride and Impudence, Gilliflowers and Thoughts (1877); Booty, Breakfast on the the Turf (1878); At Don Quixote's, The Koran (1879); Preparation for Breakfast, Peaches and Flowers (1880); Breakfast (1881); A Corner in Willem Kalf's Studio, The Gospel (1882); To the Glory of a General of the Past or the Future, India and the East (1883); Luncheon in the Park, Things of the Past (1884); With Jacques d'Anville, In Time of Chivalry (1885).

DELAROCHE, PAUL (Hippolyte), born in Paris, July 17, 1797, died there, Nov. 4, 1856. History and portrait painter. Began by painting landscapes under Watelet, which he gave up for history after entering the studio of Baron Gros. First attracted attention by his picture of Joash saved from death by Jehosheba (1822). Received the great gold medal in 1824, became Knight of the Legion of Honour in 1828, Officer in 1834, Member of the Institute in 1832, and Professor at the Academy in 1833. In the following year he went to Italy, and on his return showed the idealizing effect upon his style of his study of the old masters in the famous Hemicycle which he painted at the École des Beaux Arts. At the time of his second visit to Italy in 1844 he was made a member of the Academy of St. Luke, as he had previously been of the academies of Amsterdam and St. Petersburg. Works: Naphtali in the Desert (1819); Joash saved from death by Jehosheba (1822), Death of Queen *Elizabeth* (1827), Children of Edward IV., or *Princes* in the Tower (1830), Louvre, Paris; Filippo Lippi (1822); St. Vincent de Paul preaching before Louis XIII. (1823); *Joan* of Arc in Prison, St. Sebastian (1824); Children caught in Storm (1825); Death of Agostino Carracci (1826); Massacre of St. Bartholomew (1826), Königsberg Museum; Flora Macdonald (1826); Death of Duranti (1827), painted for Conseil d'État; Capture of the Trocadero (1827); Richelieu on the Rhône (1829), Death of Mazarin (1830), Sir R. Wallace, London; *Cromwell* beside Coffin of Charles I. (1831), Nîmes Museum; Execution of Lady Jane *Grey* (1834), H. W. Eaton, M.P.; Galileo (1834); Assassination of Duc de *Guise* (1835), Duc d'Aumale, Chantilly; *Strafford* going to Execution (1835), Duke of Sutherland; *Charles* I. insulted by Cromwell's Soldiers (1836), Bridgewater Gallery; *Napoleon* in his Study (1837), Countess of Sandwich; Portrait of Peter the Great (1838); *Hemicycle* (1838–41), École des



Beaux Arts, Paris; Pico della Mirandola taught by his Mother (1842), Nantes Museum; Pilgrims at Rome (1842); Mother's Joys, Herodias (1843); portrait of Gregory XVI. (1844), Charlemagne crossing the Alps (1847), Versailles Museum; *Napoleon* at Fontainebleau (1845), Leipsic Museum; The Swing (1845), Nantes Museum; *Napoleon* crossing the Alps (1848); *Marie* Antoinette leaving the Tribunal (1851); *Napoleon* at St. Helena (1852), Queen Victoria; Last Prayer of Children of Edward IV. (1852); Mater Dolorosa (1852), Liége Museum; Moses exposed on Nile, Entombment (1853); Last Communion of Mary Stuart (1854); Beatrice Cenci going to Execution, Christ in the Garden (Norzy sale, 1860, 8,000 fr.), Christian *Martyr* (1855); Girondists, Return from Golgotha, Virgin in Contemplation, Virgin with Holy Women (1856). Portraits: Napoleon, Duke of Portland's Collection; Duc d'Angoulême; Mlle. Sontag; Duc de Noailles; de Remusat; Prince Adam Czartoryski; de Salvandy; Thiers; Guizot; Changarnier; Count Molé; Pourtalès. Works in United States: Study of Head, T. A. Havemeyer, New York; Christ the Consoler, A. Belmont, New York; Temptation of Christ, T. Corse, New York; Gethsemane, H. V. Newcomb, New York; Nymph of the Fountain, D. O. Mills, New York; The *Hemicycle* (1853), W. T. Walters, Baltimore. —Goddé, Œuvre de P. D., 86 photos. (Paris, 1868); Hamerton, French Painters; Ch. Blanc, École française; Runtz Rees, P. Delaroche; Larousse, vi. 335; Meyer, Gesch., 475; Perrier, Études, 50; Rossetti, 101; Gaz. des B. Arts (1860), v. 325; vi. 319; (1861), x. 57.

DELAUNAY, JULES ÉLIE, born at Nantes, June 12, 1828. Genre painter; pupil of Hipp. Flandrin, L. Laroutte, and of the École des Beaux Arts, where he won the 2d grand prix in 1835, and the grand prix de Rome in 1856. Has decorated several churches. Medals: 3d class, 1859; 2d class, 1863, 1865, and 1867; L. of Honour, 1867. Works: Christ driving the Money Changers from the Temple (1853); Return of Tobias (1856); The Salt-makers of Guérande (1853); The Flute Lesson (1859); Brutus's Oath (Tours Museum); Death of the Nymph Hesperia (1863); Communion of the Apostles (1865), Plague in Rome (1869), Death of Nessus (1870); Diana (1872), Luxembourg. He has painted only portraits since 1872.



DELAVAL, PIERRE LOUIS, born in Paris, April 27, 1790, died in 1870. History painter, pupil of Girodet; and only a barren imitator of his master. Medal: 2d class, 1817. Works: St. Clotilda urging Clovis to embrace Christianity (1817), St. Louis, Versailles; Minerva protecting the Arts (1819), Grand Trianon; Psyche abandoned by Cupid, Grenoble Museum; The Virgin (1827), St. Cecilia, Cathedral of Meaux; St. Louis with the Oriflamme.

DELEN. See *Deelen*.

DELESTRE, JEAN BAPTISTE, born in Lyons, Jan. 10, 1800, died in Paris in January, 1871. Genre painter, pupil of Gros; was also a writer on art, and excelled rather as a teacher than a painter. He took an active part in the Revolution of 1848. Works: Carmelite; Murder of Clodimir's Children; Jesus and the Heavy-Laden; Peter's Repentance; Justice; Sappho at Leucadia.—Larousse.

DELFT, WILLEM JACOBSZEN, born in 1580 (1592), died in 1638. Dutch school; third son and pupil of Jacob Willemszen, and pupil of Mierevelt, whose daughter he married. He devoted himself later entirely to engraving. There is an excellent female portrait by him (1632) in the Städel Gallery, Frankfort. His son, Jacob Willemszen (1619–1661), was a portrait painter.—Kugler (Crowe), i. 257.

DELFT (Delff), JACOB WILLEMSZEN, died in Delft in 1601. Dutch school; portrait painter; among whose works are A Reconciliation between Esau and Jacob (1584), in the Vienna Museum, an Archer's Repast in the City Hall, Delft (1592), and a

portrait of the artist with his wife and three sons. His eldest son, Cornelis Jacobzen, painted still life, and his second son, Rochus Jacobzen, portraits. — Kugler (Crowe), i. 257.

DELLI, DELLO (Daniello), Cavaliere, born in Florence about 1404, died after 1464. Florentine school. In 1424, Niccolò Delli's father, having surrendered the fortress of Montecerro in the Tuscan Romagna to the Duke of Milan, was sentenced to death, and fled to Siena, where his son made himself known by casting a brazen figure to strike the hours for the clock-tower of the palace. About 1427 Dello went to Venice, and then to Seville, Spain, where he spent many years, became rich, and was made Cavaliere, a title which was recognized in Florence in 1447. Before returning to Spain in the following year he is said to have painted twenty-four frescos from the book of Genesis in the so-called "green" cloister of S. M. Novella, considerable vestiges of which still remain. These frescos, on the south and west walls, are like those by Paolo Uccello upon the other sides of the cloister, painted in shades of green hatched with white lines. Milanesi recognizes two different painters in the frescos attributed to Dello, and Crowe and Cavalcaselle doubt if they can have been painted by him after his return from Spain in 1446, as they appear to be the work of an unformed hand. He characterizes the conceptions as "petty," and the execution as rude and hasty. The Shem in the fresco of the Drunkenness of Noah by Paolo Uccello is said by Vasari to be the portrait of Dello. The same writer says that Dello painted furniture and marriage-chests like other artists of his time. The glazed terra-cotta bas-relief of the Coronation of the Virgin over the doorway of the church of S. Egidio, Florence, which Vasari attributes to Dello, is by Bicci di Lorenzo.—Vasari, Ed. Le Mon., iii. 46, 51; ed. Mil., ii. 147; C. & C., Italy, ii. 299; Burckhardt, 494; Milanesi, Archivio, Storico Italiano, xii. 183; Dispensa 33, A., 1860.

DELMONT (Del Monte). See *Mont*, Deodaat van der.

DELOBBE, (FRANÇOIS) ALFRED, born in Paris, Oct. 13, 1835. Genre painter, pupil of A. Lucas and of Bouguereau. Medals: 3d class, 1874; 2d class, 1875. Works: Country Music, Return from the Fields of St. Briac, Marie Jeannic (1874); Pyramus and Thisbe, A Daughter of the Fields (1875); Virgin and Child (1876); Springtime (1877); Lobster-Fishing, The Last Arrow (1878); The Big Sister (1879); The Bath, In the Prairie (1880); The Family in the Fields, Gypsy Girl (1881); Romance in a Village, The First Advances (1883); By the Sea,

Fisherman (1884); Two Mermaids, Reverie (1885); Italian Girl, John Hoey, New York.

DELORME, (PIERRE CLAUDE) FRANÇOIS, born in Paris, July 28, 1783, died there, Nov. 8, 1859. Genre painter, pupil of Girodet, to whose style he confined himself. Medal, 2d class, 1840; honorary mention, 1845; L. of Honour, 1841. Works: Death of Abel (1810); Hero and Leander (1814); Raising of Jairus's Daughter (1817), St. Roch, Paris; Christ Reappearing (1819); Nôtre Dame, Paris; Cephalus carried off by Aurora (1822), Luxembourg; Sappho reciting an Ode to Phaon (1833); Eve plucking the Forbidden Fruit (1834); Magdalen at the Sepulchre (1835); Adam and Eve after the Fall (1839); Holy Family in Egypt (1850). —Larousse; Gaz. des B. Arts (1859), iv. 254.

DELORT, CHARLES ÉDOUARD, born at Nîmes, Feb. 4, 1814. Genre painter, pupil of Gleyre and of Gérôme. Medals: 3d class, 1875; 2d class, 1882. Works: Confidence, Starting for the Chase (1873); Marauders (1874); Embarkment of Manon Lescant (1875); After Breakfast (1876); Hallali in a Market (1878); A Poacher, Admonition (1880); Capture of the Dutch Fleet in 1794 (1882); Return from the Review (1884), Mr. Knœdler, New York.

DELPY, CAMILLE HIPPOLYTE, born at Joigny (Youne); contemporary. Landscape painter, pupil of Corot and Daubigny. Medal, 3d class, 1884. Works: Solitude (1878); Snow Landscape, Banks of the Seine (1879); Autumn Harvest (1880); Entrance to Dordrecht, Moonrise (1881); Dawn of Day, Twilight (1882); Quay of Fish Market at Dieppe (1883); Bank of the Morin at Esbly (1884); Before the Storm, Poltaise (1885).

DE LUCE, PERCIVAL, born in New York, Feb. 24, 1847. Portrait and genre painter, pupil of the Antwerp Academy under Van Lerius, of Portaels in Brussels, and of Bonnât in Paris. Exhibits at the National Academy. Studio in New York. Works: Portrait, C. H. Hudson; Children Gleaning (1879); Winter (1880); Thankful Blossoms (1881); Reverie (1882); Powder for the Besieged—Wheeling, Va., 1777 (1883); Knitting Lesson (1884); Buttercups and Daisies, The Forbidden Book (1885).

Deluge, Nicolas Poussin, Louvre, Paris.

DELUGE, *Girodet* de Roussy, Louvre; canvas, H. 14 ft. 1 in. × 11 ft. 2 in. A man, bearing his father upon his shoulders and holding by the right hand his wife, to whom two children are clinging, endeavours to gain the summit of a rock by means of a tree which breaks in his grasp. Painted in 1810; won grand prize for history over David's Sabines. Acquired in 1818, with Endymion and Burial of Attala, for 50,000 fr. —Réveil, i. 22.

By *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

By Nicolas *Poussin*, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. Called also L'Hiver (Winter). The Deluge, with the Ark floating on the waters; in middle-ground, where the current forms a cascade, a half-submerged vessel with figures, one of them with raised hands, imploring for mercy; in second plane at left, the serpent tempter gliding toward the crevices of a rock; at right, a mass of rock and persons trying to reach it in a boat; below, two men, one on horseback, struggling with the waves. Painted, with *Paradise*, *Ruth* and Boaz, and Return of *Spies*, in 1660–64, for Duc de Richelieu; in Château Meudon in 1709–10. Engraved by J. Audran, P. Laurent, Eichler, Devilliers, Bovinet.—Filhol, x. Pl. 610; Landon, iii. Pl. 28; Villot, Cat. Louvre.

By Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. Illustration of Milton's Paradise Lost. Royal Academy, 1813; Turner Collection. Engraved by J. B. Quilley.—Cat. Nat. Gal.

DEMARNE. See *Marne*.

DEMAREST, GUILLAUME ALBERT, born in Rouen, France; contemporary. Pupil of J. P. Laurens and J. Lavée. Medal, 3d class, 1883. Works: Grandmother, Rape of Psyche (1879); Voyage in Extremis (1880); At the Cemetery (1883); Evening (1884); At the Studio (1885).

DEMETRIUS, painter and lecturer, surnamed Graphicus, date unknown. (Diog. Laer. V. Dem. xi.) Perhaps identical with

one mentioned by Diodorus (Excerpt. Vat. xxxi. 534), who lived in Rome about 163 B.C.; or with the Alexandrian painter of the name (Val. Max., v. 1. 1.)—R.-Rochette, Schorn, 271.

DEMETRIUS, ST., *Tintoretto*, S. Felice, Venice; canvas. St. Demetrius armed and accompanied by a person of the Casa Ghigi. —Zanotto, 364.

DEMONT, ADRIEN LOUIS, born at Douai (Nord), France; contemporary. Landscape painter, pupil of E. Breton. Medals: 3d class, 1879; 2d class, 1882. Works: Canal, Village Square (1878); August (1879); Brickfield, La Scarpe near Douai (1880); The Landes of Finistère (1881), A Mill (1882), Luxembourg Museum; Morning in March (1882); Brook, Hyacinths in Bloom (1883); Jardin du Vieux (1884); Kitchen Garden in Springtime, Approche du gros Temps (1885).

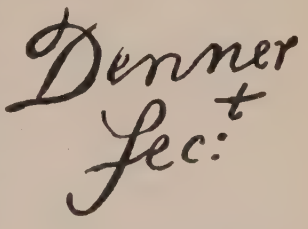
DEMONT-BRETON, Mme. VIRGINIE ÉLODIE, born at Courrières (Pas-de-Calais); contemporary. Landscape and genre painter, pupil of Jules Breton. Medals: 3d class, 1881; 2d class, 1883. Works: The Little Spring, April Flowers (1880); Woman bathing her Children (1881); The First Step, The Family (1882); Flat Shore (1883), Luxembourg Museum; The Calm, Little Birds'-Nester (1884); Wolves of the Sea (1885).

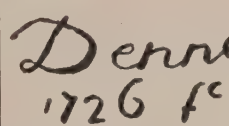
DEMOPHILUS, painter, of Himera, Sicily, about 424 B.C. Supposed to have been the master of Zeuxis.—Pliny, xxxv. 36 [61].

DENIS, SIMON, surnamed den Schelen (the squint-eyed), born at Antwerp, baptized April 14, 1755, died in Naples, Jan. 1, 1813. Flemish school; landscape painter, pupil of H. J. Antonissen, went to Italy in 1786, and afterwards settled in Naples, where he was made first painter to the king. Works: View of Arpino, Louvre, Paris; Cascade (1793), Landscape, Sunset, Antwerp Museum.—Biog. nat. de Belgique, v. 595.

DENNELLE, DOMINIQUE ALEXANDRE, born in Paris in 1818, died in Florence, Italy, Dec. 4, 1879. History painter in fresco; went to Germany when seventeen to study ceramics, then studied monumental painting under Delaroche and Duban, and decorative painting in Italy. L. of Honour, 1859; Officer, 1874. Works: Paintings in St. Germain des Prés, St. Clotilde, St. Trinité, St. Sulpice, St. Eustache, Paris; Church of the Abbey, St. Denis; St. Paul's, Nîmes; others in Lyons, Beauvais, Carcassone, and Orléans.—Müller, 132.

DENNER, BALTHASAR, born at Altona, Nov. 15, 1685, died in Rostock, April 14, 1749. German school; portrait painter; studied under obscure masters in Altona and Dantzic, then, in 1707, at the Berlin Academy. In 1709 he began his career by painting the portraits of Duke Christian Augustus of Holstein and his sister. At the age of twenty-four his name was famous, and he received numberless orders from princes and nobles of Northern Germany, Denmark, Holland, and England, which he executed with microscopic accuracy and infinite elaboration of detail. Works: Portraits of Duke Christian August of Holstein and Sister (1709); Group of Holstein Princes and Courtiers (1712); Princess of Schleswig (1713); Prince Mentschikoff (1713); Several Portraits of King Frederic IV. of Denmark (1712 and 1717); Duchess of Brunswick (1720); Duke and Duchess of Blankenburg (1729); King Augustus II. of Poland (1729); Christian VI. of Denmark (1734); Duke Christian Ludwig of Mecklenburg and Family 1735); Princess Sophie Charlotte of Denmark (1736); Peter III. of Russia as Duke of Holstein (1740); Adolphus Frederic of Holstein-Gottorp (1743); Elector of Cologne (1744); Duke of Holstein (1747); Duchess of Brunswick (1747); Artist's portrait, six others, Kunsthalle, Hamburg; Por-





traits of Old and Middle-Aged Man, Berlin Museum; Seven Portraits, Brunswick Museum; Six Portraits and St. Jerome, Dresden Gallery; Portraits of Old Man and Old Woman, Old Pinakothek, Munich; do. (1721 and 1726), Vienna Museum; Portrait of Old Woman (1724), Louvre; Others in Stuttgart, Copenhagen, Stockholm, Christiania, and Florence Galleries.—Allgem. d. Biogr., v. 54; Ch. Blanc, École allemande; Kugler (Crowe), ii. 563; Larousse, vi. 441.

DENNEULIN, JULES, born at Lille (Nord) in 1835. Genre painter, pupil of Colas. Medal, 3d class, 1875. Works: Triste Recette (1875); Rest of Hunters (1876); Wedding Dinner (1877); Reading the Will, Difficult Passage (1878); Amateur Quartette, Mayor's Burial (1879); Benediction, Rural Postman (1880); Return from a Meeting, A Shower (1881); Worm Gatherers (1882); Return from Fishing (1883); Interrupted Wedding, A Reprobate (1884); False Arrest, Fisherman (1885).

DENTONE, IL, born in Bologna in 1576, died there, Dec. 18, 1632. Bolognese school. Real name Girolamo Curti; called Dentone from the deformity of his teeth. Pupil of Lionello Spada and C. Baglioni. Worked as a common weaver until twenty-five years old, when he began to study design, and soon made himself one of the foremost decorative painters of his time. Executed works in many palaces and churches in Bologna, Parma, and Modena. He excelled in chiaroscuro, but could not paint figures, and was aided in this department by Massari, Guercino, and Guido.—Malvasia, ii. 105; Ch. Blanc, École bolonaise.

DENYS, FRANS, born in Antwerp about 1610, died after 1655. Flemish school; excellent portrait painter, showing the influence of Van Dyck. Free of the guild of Antwerp in 1631; left Flanders about 1655. Works: Portraits of Pieter van Horne and Wife (1637); do. of Andries van Langenberghe and Wife (1635); Portrait of F. P. van Broeckhoven (1652), Versailles Museum. He is usually confounded with his mediocre son Jacques (born 1644), who was master in 1664 and dean of the guild in 1693; two of his works in Antwerp Museum.—Biog. nat. de Belgique, v. 602; Cat. du Musée d'Anvers (1874), 115.

DEPOSITION FROM THE CROSS. See *Descent* from the Cross.

DERBY DAY, William P. *Frith*, National Gallery, London; canvas, H. 3 ft. 3 in. × 7 ft. 3 in. Scene on the race-course at Epsom, 1856; many figures. Royal Academy, 1858. Bequeathed by Jacob Bell in 1859. Engraved by August Blanchard.—Art Journal (1865), 194.

DESBROSSES, JEAN, born in Paris, May 28, 1835. Landscape painter, pupil of Ary Scheffer and Chintreuil. Medal, 3d class, 1882. Works: In the Mountains (1880); Lake of Chambon, The Gorges of Chaix (1881); Ascent of the little St. Bernard, Monistrol d'Allier (1882); Lac d'Annecy, Val de Pralognan (1883); Aiguilles de Warens at Sallanches, Mont Blanc—Valley of Sallanches (1884); Mont Cervin, Val d'Illers (1885).

DESCAMPS, JEAN BAPTISTE, born at Dunkirk, Aug. 28, 1706, died at Rouen, July 14, 1791. French school; history painter, pupil of his maternal uncle, Louis Coypel, and of Largillière. Painted for Louis XV. several pictures illustrating his coronation and his visit to Havre; became member of the Academy in 1764; settled in Rouen, where he established a school of design, of which he was professor and director. Published "Vie des Peintres flamands, allemands, et hollandais" (1755-63), and "Voyage pittoresque de la Flandre et du Brabant" (1769). His best known picture, A Mother in her Kitchen with Two Children (1764), is in the Louvre; Episodes (5) in History of Dunkirk, Europe, Asia, Africa, America, Museum, Dunkirk; France restoring City of Dunkirk, Hotel de Ville, ib.; Artist's portrait, Rouen Museum.—Bellier de la Chavignerie, i. 415; Michiels, x. 89; Villot, Cat. Louvre.

DESCENT FROM THE CROSS (Fr., Descente de la Croix; Ital., Cristo deposto della Croce, Descendimento de la Cruz; Ger., Kreuzabnahme), the taking down from the cross of the body of Christ. In the older pictures the Virgin is generally represented standing, but in some of the later ones she has sunk to the earth. The other persons represented are Joseph of Arimathæa, Nicodemus, Mary Magdalen, St. John Evangelist, and sometimes others (John xix. 38–39). The Deposition from the Cross, properly the moment when the body is deposed or laid on the ground, after the Descent from the Cross, is included under this title. The lamentation over the deposed body is treated under *Pietà*.

By Fra *Angelico*, Florence Academy; wood, top in three pinnacles. Two disciples on the ladder lower Christ's body, while two others below aid in sustaining it and a fifth adores it; at left, six figures, one holding crown of thorns and nails; at right, the Virgin, Mary Magdalen, and other women. The pictures in the gables are by Lorenzo Monaco. Painted for S. Trinità, Florence. Restored in 1841 by Fr. Acciai.—Vasari, ed. Mil., ii. 513; C. & C., Italy, i. 584.

By Fra *Bartolommeo*, Pal. Pitti, Florence; wood, H. 4 ft. 6 in. × 6 ft. 3 in. The dead Christ sustained by St. John Evangelist and the Virgin, at the foot of the cross, while the Magdalen embraces his knees. Removed from convent of Augustinians without the S. Gallo gate, at time of the siege, to S. Jacopo tra' fossi; thence to Pitti. Copy in S. Domenico, Prato; pen sketch in Uffizi. Engraved by M. Steinla.—Vasari, ed. Mil., iv. 197; C. & C., Italy, iii. 471; Gal. du Pal. Pitti, I. Pl. 30.

By *Rembrandt*, Munich Gallery; wood, H. 2 ft. 10 in. × 2 ft. 2 in. The dead body of Christ taken down from cross by five men; Mary swooning in the arms of the Magdalen. Painted in 1633; sold to Prince Frederick of Holland; passed from Düsseldorf to Munich Gallery; replica (dated 1634) in Hermitage, St. Petersburg. Etched by Rembrandt. Engraved by Hess.—Mollett, Rembrandt, 25, 86; Cat. Munich Gal.

By *Rubens*, Antwerp Cathedral; wood, H. 13 ft. × 9 ft. 6 in. Nine figures. The body of the Saviour is being lowered from the cross on a sheet, by two men mounted on ladders; they are aided by Nicodemus on one side, and Joseph of Arimathæa on the other, also on the ladders; below, St. John receiving the body in his arms; beside him are Mary Magdalen and Salome, kneeling, and extending their hands to assist him; beyond, the Virgin, standing. It is evening, and the multitude has departed. Engraved by L. Vosterman, Val. Green, R. Earlom, Claessens. On the interior of the doors are: The Visitation (engraved by P. de Jode), and The Presentation in the Temple (engraved by P. Pontius, Holhenmeus, Visscher, Val. Green). On the exterior of the doors are: St. Christopher (engraved by Eyndhouedts, Van Tiennen); and a Hermit. Painted in 1611–14 for chapel of Company of Arquebusiers, Antwerp; carried to Paris, returned in 1815 and placed in Nôtre Dame.—Smith, ii. 3.

By Andrea del *Sarto*, Pal. Pitti, Florence; wood, H. 7 ft. 10 in. × 6 ft. 6 in.; signed. The dead Christ supported by St. John Evangelist, his hand held by the Virgin; the Magdalen and St. Catherine kneeling; SS. Peter and Paul standing; mountainous background; in foreground a chalice with the Host. Painted in 1523 for S. Pietro a Luco in Mugello; bought in 1782 by Grand Duke Pietro Leopoldo, who placed it in the Tribune of the Uffizi; carried to Paris in 1799, and returned in 1815; Ferdinand III. took it to the Pitti, and put the Madonna delle Arpie in its place at the Uffizi. Engraved by Bettelini; Lasinio; Esslinger; Forster; Marri.—Vasari, ed. Mil., v. 38; Gal. du Pal. Pitti, iii. Pl. 114; Filhol, iii. Pl. 211; C. & C., Italy, iii. 570; Dohme, 2iii. 2.

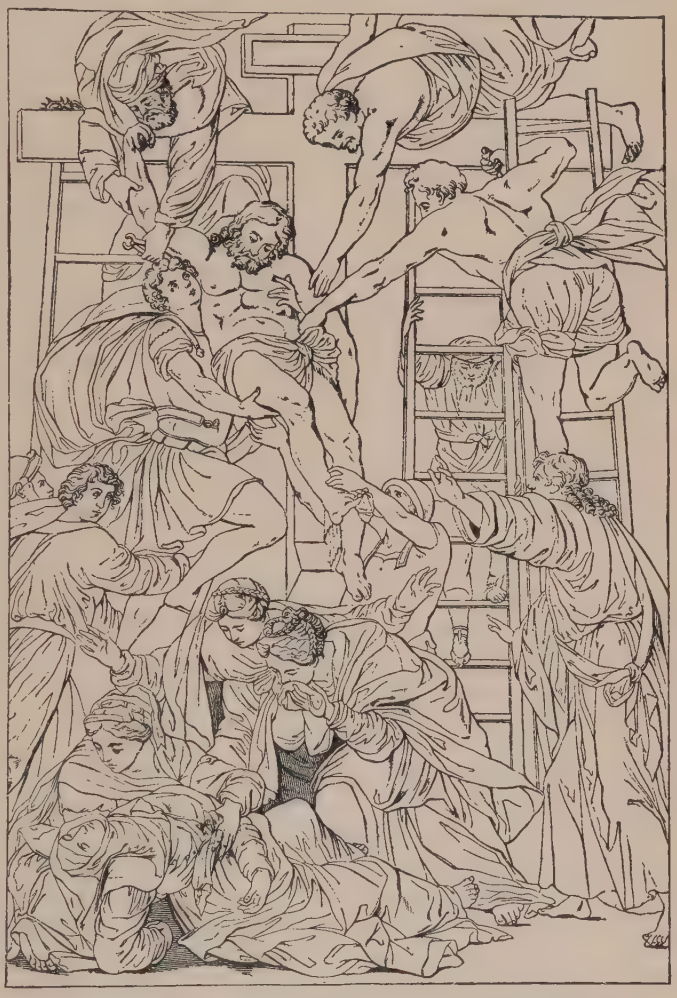
By *Tintoretto*, Pal. Pitti, Florence; canvas, H. 3 ft. × 3 ft. 11. in. The body of Christ, supported by Joseph of Arimathæa,

on the knees of the Virgin, who falls swooning into arms of one of the Marys; at right, Nicodemus stands grieving; behind, another of the Marys at foot of the cross. Carried to Paris; returned in 1815. Engraved by Magonio; Lerouge.—Gal. du Pal. Pitti, iv Pl. 77; Filhol, x. 681.

Descent from the Cross, Rubens, Antwerp Cathedral.

By Daniele da *Volterra*, S. Trinità de' Monti, Rome. The Body of Christ, lowered on a sheet held by three men, is received by

Nicodemus; the Virgin, swooning, is supported by Mary Magdalen, while the two other Marys bend over her; beside them, St. John, standing, with outstretched arms. Painted in fresco in 1541, by order of Princess Elena d' Orsini; transferred to canvas in 1811 by Camuccini; restored by Palmaroli. Engraved by G. B. de Cavalleriis; G. L. Dame; R. van Audenaerde; F. Rastaini; P. Toschi (1837). Poussin declared this the third picture in the world, ranking it next after Raphael's Transfiguration and Domenichino's Communion of St. Jerome.—Vasari, ed. Mil., vii. 52; Grimm, Leben Michelangelos, ii. 394; Kugler (Eastlake), ii. 309; W. & W., ii. 600; Nagler, xiii. 118; Larousse, vi. 537; Lanzi, Storia pittorica, i. 149.



Descent from the Cross, Daniele da Volterra, S. Trinità de' Monti, Rome.

By Rogier van der *Weyden*, Escorial, Spain; canvas, H. 6 ft. 6 in. × 8 ft. 7 in. The body of Christ lowered from the cross by Joseph of Arimathæa and Nicodemus; St. John and one of the Marys sustain the swooning Virgin; the other Marys wailing. Painted for Chapel of Our Lady of Victory, St. Peter's Church, Louvain; taken to Spain by Queen Mary of Hungary. Replicas or copies: Madrid Museum (by M. Coxcyen); S. Trinidad, Madrid; Berlin Museum; St. Peter's, Louvain; Liverpool Institute. — Madrazo; Museo Español de Antiguedades; Förster, xi.

Subject treated also by Ludovico Cigoli, Pal. Pitti, Florence; Pietro Perugino, ib.; Correggio, Parma Gallery; Bartolommeo Schidone, ib.; Francesco Francia, ib.; Sodoma, Siena Gallery; Barthel Bruyn, Dresden Gallery; Alessandro Tiarini, Bologna Gallery, Brera, Milan; Rubens, Lille Museum, Hermitage, St. Petersburg; Eustache Lesueur, Louvre; Michael Wohlgemuth, Liverpool Gallery; Filippino Lippi, Florence Academy; Cima da Conegliano, Galleria Estense, Modena; Garofalo, Pal. Borghese, Rome, Naples Museum; Luca Giordano, Venice Academy; Anton Van Dyck, Antwerp Museum; Peter Pourbus, Bruges Academy; Hans Memling, Hospital of St.

John, Bruges, Vienna Museum; Michael Wohlgemuth, Munich Gallery; Jean Jouvenet, Louvre; Sebastien Bourdon, ib.; Bernard van Orley, Hermitage, St. Petersburg; Sebastian del Piombo, ib.; Adrian van der Werff, ib.; Pedro Campana, Seville Cathedral; Cornelis Cels, Dominican Church, Antwerp; Garofalo, Brera, Milan, Palazzo Borghese, Rome, Naples Museum; Bartolommeo Barducci, Madrid Museum; Vincenzo Campi, Cremorne Cathedral; Cosimo Tura, National Gallery, London; and many others.

DESCHAMPS, LOUIS, born at Montélimar (Dôrme); contemporary. Genre and portrait painter, pupil of Cabanel. Medal, 1877. Works: Poor Little Girl (1877); Little Winnower defending his Grain (1878); Death of Mireille (1879); Woman Dreaming, Vincent Wounded (1881); Resignation, First Step (1882); Happiest of the Three, Girl Mother (1883); Spring Day, Research for Paternity (1884); The Twins, Alarm (1885).

DESCHWANDEN, PAUL, born at Stanz, Unterwalden, Switzerland, 1811; died 1881. History painter, studied from 1840 in Italy after Raphael, and at once attained success. Works: Infant Christ; Jesus in Agony of Death; Resurrection; Last Judgment; Faith, Love, and Hope; Holy Family; Moses and John.—Kuhn, Paul von D.; Springer, Gesch., 312.

DESCHWANDEN, THEODOR, born at Stanz, Switzerland, Feb. 20, 1826, died there, Dec. 19, 1861. History painter, pupil from 1840 of his cousin, Paul D., and from 1845 at the Munich Academy; then studied in Antwerp and Brussels, and later in Paris after Murillo. In 1858 he visited Upper Italy. Works: Struthan von Winkelried; Arnold von Winkelried taking Farewell of his Family (1860).—Allgem. d. Biogr., v. 70.

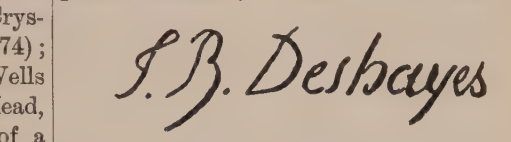
DES COUDRES, LUDWIG, born in Cassel in 1820, died in Carlsruhe, Dec. 23, 1878. History and genre painter, pupil of the Munich Academy in 1840, under Schnorr; returned to Cassel, visited Italy in 1844–45, studied then in Düsseldorf under Karl Sohn, and was appointed, in 1854, professor at the art-school in Carlsruhe. Works: Francesca da Rimini (1850); Penitent Magdalen (1852); Entombment (1855), Carlsruhe Gallery; Adoration of Shepherds (1857), Grand Duke of Baden; Repose in Egypt (1858); Holy Women at the Cross (1863), St. Nicholas, Hamburg; Iphigenia (1865), Grand Duke of Baden; Christ Crucified and Magdalen (1869); Christ blessing the Penitent Sinners, Old Man Reading (1870); Domestic Life in 17th Century (1871); Under the Red Cross (1872); Psyche and Pan; Happy Existence.—Brockhaus, v. 80; Kunst-Chronik, xiv. 259.

DESGOFFE, ALEXANDRE, born in Paris, March 2, 1805, died there, July 31, 1882. Landscape painter, pupil of Ingres; has also executed some religious subjects. Decorated for city of Paris the baptismal chapels of S. Nicolas du Chardonnet and of S. Pierre du Gros-Caillou. Medals: 3d class, 1842; 2d class, 1843, 1848; 1st class, 1845, 1857; L. of Honour, 1857. Works: View near Arbonne (1834), Argus guarding Io, Hercules and the Nemean Lion, several views of Naples, Roman Campagna, Valley of the Nymph Egeria (1837–1842, painted in Italy); Lake of Albano, Women Bathing, A Meadow, Meditation, Evening, The Cyclops, Lyons Museum; Narcissus at the Fountain, given to town of Lemur; Madness of Orestes (1857), Luxembourg Museum; Country at Hyères, View of Provins, Resting, Playing Quoits (1849); Martyrdom of St. Maurice, Woods of Fleury, Environs of Naples (1859); Joseph sold by his Brethren, Fauns Dancing, Sources of the Durtin, Road at Montmorency (1861); Resurrection of Christ, Souvenir of Naples, Landscape (1863); Gulf of Naples (1867); View near Antibes (1868); Souvenir of Naples, Heath near Fontainebleau (1883).—Larousse; Kunst-Chronik, xvii. 671.

DESGOFFE, BLAISE ALEXANDRE, born in Paris, Jan. 17, 1830. Still-life painter, pupil of Flandrin, nephew of Alexandre D., and a most skilful imitator of near ob-

jects, his subjects being finished with microscopic exactness. Medals: 3d class, 1861; 2d class, 1863. Works: Two Cups of Oriental Agate (1857); Amethyst Vase (1859), Luxembourg Museum; Agate Vase on an Enamelled Pedestal, Onyx Pitcher, Turkish Carpet (1859); Crystal Vase, etc., from Louvre (1863), Luxembourg Museum; Fruit and Jewels (1864); Fruit and Jewels, Flowers and Jewels (1868); Rock Crystal engraved, Agate and Enamels (1874); Saxon Porcelain, etc. (1874), Count Wells de la Valette; Carved Wood, Bronze Head, etc. (1874); Crystal Vase with Bust of a Roman Emperor, etc., View near Puy de Dôme (1879); Cross with Crystals, etc., Cup attributed to Benvenuto, etc. (1880); Equestrian Statuette with Tapestry (1881); Royal Birthday Gift (1882); Enamels with Crystal and Grapes, Statuette representing Force, etc. (1883); Fruits and Jewels, Majolica and Flowers (1884); Objects of Ancient Art, Agate Vase and Fruits (1885). Works in United States: Objects of Art from Louvre, Miss C. L. Wolfe, New York; Objects of Art—Two Subjects, W. Rockefeller, New York; Objects of Art, T. R. Butler, New York; Crown of Louis XIV., B. Wall, Providence; Crystal Cup and Pansies, T. Wigglesworth, Boston; Flowers and Objects of Art, H. B. Hurlbut Collection, Cleveland; Vase of Flowers, C. Crocker, San Francisco; Art in the Louvre, W. B. Bement, Philadelphia; Articles of Vertu, A. J. Drexel, Philadelphia; Objects of Art, J. T. Martin, Brooklyn; Objects of Art, D. O. Mills, New York; Still-life, C. P. Huntington, New York; Still-life, C. S. Smith, New York; Objects of Art, W. H. Vanderbilt, New York; Flowers and Vase, L. Tuckerman, New York; Objects of Vertu, H. C. Gibson, Philadelphia. — Larousse; Hamerton, Painting in France.

DESHAYS, JEAN BAPTISTE, born in Rouen in 1729, died in Paris in 1765. French school; history painter, first instructed by his father, and then in Paris by Boucher, whose daughter he married. In Italy he was led to imitate Benedetto Castiglione. On his return he became a member of the Academy in 1758, and painted many good altarpieces for churches. Works: Prayer of St. Andrew, Flagellation of St. Andrew (painted for Cathedral of Rouen and engraved by Ph. Pariseau); Susanna (engraved by Nicollet under title of Resistance); Venus throwing Flowers on Body of Hector, Montpellier Museum; and several in Rouen Mu-



seum.—Ch. Blanc, École française; Gaz. des B. Arts (1868), xxiv. 258.

DESPORTES, ALEXANDRE FRANÇOIS, born at Champigneul, Feb. 24, 1661, died in Paris, April 15, 1743. French school; landscape, animal, and still-life painter; pupil of Nicasius Bernaert, a Flemish animal painter in

Paris, whence, meeting with little success, he went to Poland, in 1695, acquired great reputation, and painted King Sobieski, the queen, and many nobles. On his return to France, after Sobieski's death, he painted chiefly hunting pieces. In 1699 he was received into the Academy, of which he was made chancellor in 1704 by Louis XIV., whom he accompanied on all his hunting expeditions. In 1712 spent six months in England, where his pictures sold at high prices. He continued to enjoy court patronage during the Regency and the reign of Louis XV. Works: Portrait of Himself (1699), Wolf Hunt (1702), Diana and Blonde (dogs of Louis XIV., 1702), portrait of a Huntsman (1704), Boar Hunt (1704), Game and Vegetables in Kitchen (1707), Game guarded by Dogs (1700), do. (1709), Game

guarded by Poodle, Game and Flowers (1712), do. (1712), Zette (dog of Louis XIV., 1714), Bonne, Nonne, and Ponne (do.), Folle and Mite (do.), Tane (do.), Pompey and Florissart (do., 1739), Dog and Partridges (1720), and 10 others, Louvre, Paris. Others in Grenoble Museum, Hermitage at St. Petersburg, and Stockholm, Brunswick, and Carlsruhe Galleries. His son, Claude François (1695–1774), was an animal painter; member of Academy, 1723. Nicolas, nephew and pupil (1718–1787), painted animals and

Desportes 1714

Desportes

portraits; member of Academy, 1757.—Ch. Blanc, École française; Villot, Cat. Louvre; Lejeune, Guide, iii. 300.

DESTREM, CASIMIR, born at Toulouse; contemporary. Landscape painter, pupil of Bonnat. Medal: 3d class, 1879. Works: St. Roch (1878); Unstitching, Jean Calas (1879); Rustic Scene (1880); Midday Rest (1881); Père la Brume (1882); Fishermen (1883); Wind Storm, Entry of Village at Evening (1884); Close of Day, Entrée de Bullier (1885).

DETAILLE, (JEAN BAPTISTE) ÉDOUARD, born in Paris, Oct. 5, 1848. Genre painter, pupil of Meissonier; exhibited at Salon in 1868 his Halt of Infantry, which received much praise, and in 1869 the Rest during Drill at Camp St. Maur, which established his reputation as one of the most popular military painters of the day. Medals: 1869, 1870; 2d class, 1872; L. of Honour, 1873; Officer, 1881. Works: Engagement between Imperial Guards and Cossacks in 1814 (1870); The Conquerors (1872); Bonaparte in Egypt, Opening of the Grand Opera (1878); *Champigny* in December, 1870 (1879); Distributing Flags (1881); Evening of Rezonville (1884). Works in United States: Saluting the *Wounded* (1877), Samuel Hawk Collection, New York; Cossacks attacked by Royal Guard, Cuirassier, Miss C. L. Wolfe, New York; Rifle Practice, Souvenir des Grandes Manœuvres, A. Belmont, New York; Scene of Franco-German War, Les Incroyables, Forest of St. Germain, J. H. Stebbins, New York; French Infantry (monochrome), J. H. Warren, Hoosac Falls, New York; Cossack of the Don, G. I. Seney, Brooklyn; Sentry, M. Graham, New York; Vidette, W. Rockefeller, New York; Cavalry Officer, Incident in Franco-Prussian War, J. J. Astor, New York; Autumn Manœuvres, R. C. Taft, Providence; Austrian Cavalryman, J. A. Brown, Providence; Prussian Soldiers, G. Whitney, Philadelphia; Scene in a Cabaret, C. H. Clark, Philadelphia; Shaving in Camp, Sapeur, H. R. Bishop, New York; Les Profonds Politiques, J. C. Runkle, New York; Hussar, M. K. Jesup, New York; Aide-de-Camp, J. T. Martin, Brooklyn; Hungarian Hussar, Trumpeter, F. Harper, New York; Halt, Calling the Roll, Soldier off Duty, Mounted Hussar, C. S. Smith, New York; Study of Horses, F. Rogers, Philadelphia; Les Incroyables, R. L. Cutting, New York; Ready to March (1874), The Picket (1875), W. T. Walters, Baltimore; Ambulance Corps, Skirmishing near Paris, 1870, W. H. Vanderbilt, New York; Ambulance Corps at Longchamps, The Retreat (1873), William Astor, New York; Charge of 9th Regiment of Cuirassiers, Aug. 6, 1870 (1874), H. C. Gibson,

EDOUARD DETAILLE.
1875.

Philadelphia; Prussian Sentinel, A. E. Borie Collection, Philadelphia; Passing *Regiment* (1875), French Cuirassiers bringing in Ba-

varian Prisoners, Corcoran Gallery, Washington.—Gaz. des B. Arts (1874), ix. 419; L'Art (1875), ii. 49; (1878), xiv. 29; Claretie, Peintres, etc. (1884), ii. 249; Montrosier, Artistes modernes (Paris, 1883); Zeitschr. f. b. K., xvi. 291.

DÉTOUCHE, LAURENT DIDIER, born at Reims, July 29, 1815. History and genre painter, pupil of P. Delaroche and Robert-Fleury. Medal: 3d class, 1841. Works: Little Lover, Reims Museum; Mother's Last Wish, St. Paul, Reims Cathedral; Execution of Joan of Arc; Raising of Lazarus (1843), Church of Fismes; Colbert at Dunkirk; Catherine de Medicis with Ruggieri; Rabelais's Quarter of an Hour; Remorse of Charles IX. (1854); Death of Coligny; The Alchemist (1865); The Last Valois; Blaise Pascal; Jewish Jewel Merchant (1875).—Vapereau.

DÉTOUCHE, PAUL ÉMILE, called Destouches, born at Dampierre (Seine-Inférieure), Dec. 16, 1794, died in Paris in 1874. History, genre, and portrait painter, pupil of David, Guérin, Gros, and Girodet. Medals: 1st class, 1819, 1827. Chiefly noted for genre pictures, such as The Orphan Girl, Young Conscript, Wounded Student, Convalescing, Return to the Old House (1827). Other works: Joan of Arc at the Stake; St. Elizabeth among the Poor; Raising of Lazarus, Cathedral of Vannes; Christ on the Mount, St. Victor, Paris; Scheherazade, Cherbourg Museum; Expectation of Masked Ball, Departure for the City, Nantes Museum. —Meyer, Gesch., 175.

DETTI, CESARE, born in Rome; contemporary. Genre painter, pupil of Academy of San Luca, Rome. Studio in Paris. Works: Sad Lover, R. G. Dun, New York; The Duet, William Astor, New York; Guard Room, R. C. Taft, Providence; L'Amour, A. Adams, Watertown, Mass.; Gathering Flowers, W. B. Bement, Philadelphia; Rest, Farewell (1877), Naples Exposition; The Concert (1884); Arrival of the Newly Married (1885).

DEUTSCH, NIKOLAUS. See *Manuel.*

DEUTSCH, RUDOLF VON, born at Moscow, October 27, 1835. History and genre painter, pupil of Dresden Academy; visited Italy in 1863–66, afterwards Belgium and England, and settled in Berlin in 1866. Work: Rape of Helen, National Gallery, Berlin.—Illustr. Zeitg. (1881), i. 9.

DEVENTER, JAN FREDERIK VAN, born in Brussels, November 27, 1822. Landscape painter, nephew and pupil in Ghent of H. van de Sande Bakhuyzen. Member of Amsterdam Academy, 1852. Medal, The Hague, 1857. Works: Evening Landscape (1841); Dutch Coast View; Wooded Landcape with Mill; Dutch Copse and Meadow; River Landscape (1857).—Immerzeel, i. 179; Kramm, ii. 335.

DEVÉRIA, EUGÈNE (FRANÇOIS MARIE JOSEPH), born in Paris in 1805, died at Pau (Basses-Pyrénées), Feb. 15, 1865. History and portrait painter, brother of Achille D., pupil of Girodet; came at once into prominence through his Birth of Henry IV. In 1836 he became Protestant pastor at Pau; but in 1837 painted for the historical Museum in Versailles, and ceilings in the Louvre, the Palais Royal, and Nôtre Dame de Lorette. Works: Nun defended by Grenadier; Grenadier nursed by Nun; Death of Joan of Arc, Angers Museum; Birth of Henry IV. (1827), Louvre; Battle of Marseilles, Conquest of Saverne (1837), Versailles Museum; Unveiling of Statue of Henry IV. at Pau (1846); Death of Joanna Seymour (1847); The Four Henrys (1857); Halt of Spanish Merchants (1859); Reception of Columbus by Ferdinand and Isabella (1861). Portraits of Marshals Brissac

and Crèvecœur, Versailles Museum.—Ch. Blanc, Artistes de mon Temps, 88; Larousse, vi. 653; Lejeune, Guide, iii. 78; L'Art (1883), i., xxxii. 61, 121, 141, 161, 181; Meyer, Gesch., 282.

DEVÉRIA, (JACQUES JEAN MARIE) ACHILLE, born in Paris, Feb. 6, 1810,

died there, Dec. 23, 1857. History painter, pupil of Girodet. Made himself known by lithograph portraits of singers and actors; later painted religious pictures notable for their sweet and somewhat feeble character, though not without merit in composition. Works: Crucifixion; St. Sebastian; Assumption; Annunciation; Charity, Faith, Love, and Hope; Descent from the Cross; Torquato Tasso introduced to Elizabeth; Pericles and Aspasia.—Larousse, iv. 653; L'Art (1883), xxxii. 61, 121, 141, 161, 181.

DEVILLY, THÉODORE, born in Metz, Oct. 28, 1818. Mythology and military genre painter, pupil of Marechal and of Paul Delaroche; conservator of the Metz Museum, and later of the Nancy Museum. Medals: 3d class, 1852, 1857, 1859, 1861. Works: Battle of Ras-Satah in Algeria (1852); Cossack (1853); Bivouac in 1812 (1857); The Marabout of Sidi-Brahim (1859), Bordeaux Museum; Battle of Solferino (1861); The Assault, Trumpeter (1863); Cossacks Shouting (1867); Mazeppa (1870); The Wounded at Gravelotte, Farewell of Soldiers to their Officers at Metz (1874); Amphitrite, Bacchante Asleep, The Wounded Horse (1875); Captured Horses recovered by African Cavalry (1876); Triumph of Bacchus (1878).

DEVIS, ARTHUR WILLIAM, born in London, Aug. 10, 1763, died there, Feb. 11, 1822. History and portrait painter, son and pupil of Arthur Devis (1711–1787), a respectable portrait painter; studied also in schools of Royal Academy. Went when twenty years old to East as draughtsman for E. India Co., returning to England in 1795. He was a good painter, but unfortunate. Works: Lord Cornwallis receiving Sons of Tippoo Sahib as Hostages; Detection of Babington's Conspiracy; Archbishop Langton showing Magna Charta to Barons; Death of Lord Nelson, Greenwich Hospital; Death of Princess Charlotte; Portrait of Miss O'Neil as Belvidera; do. of Lord Nelson; do. of Governor Herbert of Calcutta (1791), National Portrait Gallery, London. His brother, Thomas Antony Devis, exhibited portraits in 1776–89. His uncle, Antony T. Devis (1729–1817), was a landscape painter.—Redgrave.

DEVONSHIRE, COUNTESS OF, Anton Van *Dyck*, Duke of Northumberland; canvas. Christian, Countess of Devonshire, standing, seen to knees, with a rose in right hand; background, a curtain with a landscape seen through open door. Engraved by P. Lombard. Another portrait, full-length, Marquis of Ailesbury.—Head, 44.

DEVONSHIRE, DUCHESS OF, Thomas *Gainsborough*, Messrs. Agnew, London;

Duchess of Devonshire, Gainsborough, Althorp Park.

canvas, H. 4 ft. 11 in. × 3 ft. 9 in. Georgiana, Duchess of Devonshire (1757–1806), full-length. Royal Academy, 1783; purchased by Wynn-Ellis for £63 of Mr. Bently, who bought it for £50 of a Mrs. Maginnis; Wynn-Ellis sale (1876), to Messrs. Agnew, 10,100 gs. Canvas cut from stretcher and stolen, night of May 26–27, 1876, from Gal-

lery of New British Institution, 37 Old Bond Street, London, and not since heard of. Original sketch in grisaille (H. 1 ft. 11 in. × 1 ft. 3 in.), Viscount Clifden, Dover House; engraved by Graves. Replica of Wynn-Ellis picture, Earl Spencer, Althorp Park; engraved in mezzo. by unknown. There is also a mezzo. of the Wynn-Ellis picture, engraved about 1773. A similar picture (H. 5 ft. 2 in. × 3 ft. 10 in.), claimed to be a Gainesborough, owned by Mr. John Foster, who brought it from Australia, was

Duchess of Devonshire, Sir Joshua Reynolds, Althorp Park.

exhibited at Byron Gallery, London, in 1877. —Brock-Arnold, 41, 55; Leslie & Taylor, ii. 215; Gower, Hist. Gals. of England; Notes and Queries (1876), 416; London Times, May 8, 27, 1876, July 30, 1877; London Illus. News, May 20, 1876.

DEVONSHIRE, DUCHESS OF, Sir Joshua *Reynolds*, Earl Spencer, Althorp Park; canvas. Georgiana, Duchess of Devonshire, full-length, descending a flight of steps. Exhibited in 1776. Another portrait (H. 3 ft. 8 in. × 4 ft. 8 in.), at Chatsworth, representing the Duchess with her infant daughter Georgiana in her lap, was exhibited 1786; a good copy, by Etty, painted for George IV., at Windsor Castle.—Leslie & Taylor, ii. 155, 485; Art Journal (1855), 6.

DEW (La Rosée), Jules Joseph *Lefebvre*, Wm. Astor, New York; canvas. Female figure, nude, reposing on a bank of clouds, floating over a lake covered with water-plants; one foot, hanging downward, touches the water; the head reclines upon one hand, the other points languidly to the sky.—Art. Treas. of Amer., ii. 69.

DEWEY, CHARLES MELVILLE, born in Lowville, N. Y., in 1851. Landscape painter, self-taught. Exhibited first at the National Academy in 1875. Member Society of American Artists. Studio in New York. Works: Along the Shore—September, November Day, After the Rain, Water Lily, T. B. Clarke, New York; Idyl (1879); Sunshine and Shadow (1880); Ebb Tide, Trees and Grasses (1881); Many Things—Study by the Sea, Summer Morning (1882); Lowery Weather (1883); Ebb of the Tide, Fall (1884).

DEWING, THOMAS W., born in Boston, Mass., May 4, 1851. Figure painter; in 1876–79 pupil of Lefebvre and Boulanger in Paris. Studio in New York. Works: Young Sorcerer (1877); South Wind, A Musician (1878); Fortune-Teller (1879); Morning (1880); A Concert (1881); Portrait of Mrs. Dewing (1882); Prelude (1883); A Garden (1884); Slave, T. B. Clarke, New York.

DEWING, MRS. THOMAS W. (Miss Oakey), born in New York. Figure and portrait painter; pupil of the National Academy, of John La Farge, and in Paris of Couture. Visited France and Italy in 1876, and again in 1883. Studio in New York. Ideal works: Woman Serving (1876); In a Balcony (1877); Violets (1878); Votive Panel to Paul Veronese (1879); Mother and Child

(1882). Portraits: Miss O. S. Ward (1874); Portrait of a Boy (1875); Sleeping Child (1878); Portrait of her Father (1879).

DE WINT, PETER, born at Stone, Staffordshire, Jan. 21, 1784, died in London, June 30, 1849. Landscape painter, water colours; pupil of J. R. Smith, and student in 1807 of Royal Academy, where he exhibited in same year three landscapes. Painted chiefly views in East and North England, and in Normandy and South France. His Cornfield, and Woody Landscape with Water are in the South Kensington Museum.—Redgrave; Art Journal (1849), 260.

D'HEUR. See *Heur*.

DIADUMENÉ, Edward J. *Poynter*, London; canvas. A nude female figure, full length, standing, binding her hair; background, a marble bath with mosaic columns. The pose of the figure and the name are derived from the famous statue by Polyclitus of the boy binding his hair, called from that circumstance the Diadumenus. Royal Academy, 1884.

DIAMANTE, FRA, born about 1430, died after 1492. Florentine school; pupil of Fra Filippo Lippi, and his assistant in painting the frescos at Prato and Spoleto, the latter of which were finished by him after his master's death. Vasari says he attained great perfection in imitating Fra Filippo's manner and obtained great credit for it. It is not possible to distinguish his hand in any of his master's work.—C. & C., Italy, ii. 352; Vasari, ed. Le Mon., iv. 121, 127.

DIANA or Artemis, ancient pictures. See *Apelles, Aregon, Timarete*.

DIANA, *Guercino*, Dresden Gallery; canvas, H. 4 ft. 2 in. × 3 ft. 4 in. Painted for Lorenzo Delfino, Venice; acquired in 1738.

Diana and Actæon, Titian, Bridgewater House, London.

DIANA AND ACTÆON, *Domenichino*, Pal. Pitti, Florence; canvas, H. 1 ft. × 1 ft. 6 in. Subject from Ovid (Met., iii. 155). Nymphs bathe in a stream flowing through thick woods, with mountains in background; other nymphs, half nude, recline upon the banks around Diana, near whom stand two dogs; Actæon in the background.

By *Titian*, Bridgewater House, London; canvas, figures two-thirds of life-size; signed. Diana and her nymphs surprised in the bath by Actæon while hunting. Painted for Philip II. of Spain, and sent to him in 1559, together with the Diana and Callisto; given by Philip V. in 1704 to Marquis de Grammont, from whom they passed into the Orleans Collection; bought at its sale for Duke of Bridgewater for £2,500. Small copy at Madrid, probably by Del Mazo. Others, with variations, in Bridgewater House, London; Hampton Court, and in Nostitz Collection, Prague.—C. & C., Titian, ii. 275; Law, Hist. Cat. Hampton Court, 29; Vasari, ed. Mil., vii. 452; Waagen, Treasures, ii. 31.

DIANA AND CALLISTO, Annibale *Carracci*, Louvre; canvas, H. 5 ft. 3 in. × 6 ft. 6 in. At left, massive rocks, down which fall several cascades; on first plane, three nymphs strip Callisto of her garments; at right, Diana seated, surrounded by her nymphs, stretches her hand towards Callisto. Landscape attributed to Paul Bril.—Villot, Louvre; Filhol, vi. Pl. 400.

By Francesco *Solimena*, Uffizi, Florence; canvas, small figures. Diana bathing with nymphs discovers Callisto's condition by her refusal to bathe. Soc. Ed., Gal. di. Firenze.

By *Titian*, Bridgewater House, London; canvas, H. 5 ft. 8½ in. × 6 ft. 4 in.; signed. Diana and her nymphs preparing for a bath in a grove; the goddess sitting on the bank points at Callisto, on the opposite side, who struggles on the ground with shame in her face as nymphs raise the veil that exposes her condition. Same history as Diana and Actæon. Small copy, probably by Del Mazo, in Madrid Museum. Replica, same size as original, with variations, probably by Titian's disciples, in Vienna Museum. Small, late, much injured copy in Accademia di S. Luca, Rome.—C. & C., Titian, ii. 275; Acad. (1874), 268; Waagen, Treasures, ii. 32.

Diana and Callisto, Titian, Bridgewater House, London.

Subject treated also by Luca Giordano, Hermitage, St. Petersburg; Cornelis van Poelenburg, Hermitage, St. Petersburg.

DIANA OR CHRIST, Edwin *Long*, London; canvas, H. 5 ft. × 8 ft. 9 in. The stadium of Ephesus, with Roman rulers sitting in judgment, and soldiers and an executioner at right; a Christian maiden, asked to sacrifice to Diana, whose image and altar are before her, refuses, although the alternative is death. Royal Academy, 1881.

DIANA AND ENDYMION, Anton van *Dyck*, Madrid Museum; canvas, H. 4 ft. 9 in. × 5 ft. 4 in. Diana and Endymion surprised by a satyr while sleeping under a clump of trees. Collection of Charles II.

DIANA AND NYMPHS, *Domenichino*, Pal. Borghese, Rome. The goddess, standing in the centre on a hillock, raises her bow in one hand, and her quiver in the other, in sign of victory, one of her nymphs having pierced with her arrow the head of a pigeon attached to the top of a pole; two nymphs approach, bearing on their shoulders a dead stag hung on a stick passed between his bound legs. This well-preserved picture is remarkable for its landscape as well as for the natural and graceful attitudes of the figures and the general movement.

By *Rubens*, Lord Ashburton, London; canvas, H. 5 ft. 9 in. × 12 ft. 4 in. Diana and three nymphs overtaking a stag. Landscape by Wildens, animals by Snyders. Purchased of Joseph Bonaparte in 1838.—Waagen, Treasures, ii. 102.

By *Rubens*, Baring Collection, London; canvas, H. 7 ft. × 5 ft. 10 in. Diana going to the chase, caressing a dog at her side with her right hand and carrying a spear in her left; she is followed by three nymphs, two satyrs, and two more dogs. Purchased in 1802 from Sir S. Clark for 1,850 gs.—Waagen, Treasures, ii. 182.

DIANA'S HUNTING PARTY, Hans *Makart,* James H. Banker, Irvington, N. Y.; canvas, H. 13 ft. 1 in. × 29 ft. 6 in. A sunny landscape, with lake in foreground, in which, with the waters rippling around him, and protected by seven nude water-nymphs who implore for mercy, is a noble stag, fleeing for his life before the goddess and her huntresses, who have followed him to the bank; Diana, standing on the summit of a precipice, with a group of maidens at her right, has her hunting spear poised in her hand; on the borders of the lake a figure holds two hounds in the leash, while near them a

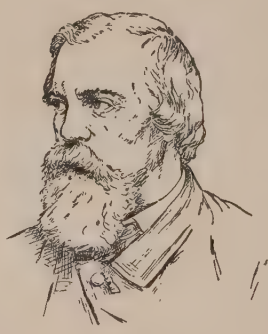
Laura Dianti at her Toilette, Titian, Louvre.

swan is beating its wings. The figures, of which there are fourteen, larger than life-size, are said to be portraits of Viennese beauties. Painted in 1880–82. Bought of the artist in 1880.—New York Tribune, July 24, 1883.

DIANA, BENEDETTO, Venetian school, end of 15th and beginning of 16th centuries. Associated with Carpaccio and Mansueti in the decoration of the Scuola di San Giovanni Evangelista, where he painted Brethren dispensing Alms, now in the Venice Academy. One of his most characteristic works is the Madonna between four Saints, once in S. Lucia, Padua, now in the Venice Academy. Diana holds a low place in the annals of Venetian art.—C. & C., N. Italy, i. 223; Burckhardt, 599.

DIANTI, LAURA, AT HER TOILETTE, *Titian,* Louvre; canvas, H. 3 ft. 2 in. × 2 ft. 6 in. A girl dressing her hair, attended by a man in background holding two mirrors, one before and one behind her. Supposed to be Laura Dianti, mistress or wife of Alfonso d'Este, Duke of Ferrara, whose portrait at Madrid resembles the man holding the mirrors; but formerly called Titian and his Mistress. Painted about 1523; in collection of Charles I. of England; bought for £100 by Jabach, who sold it to Louis XIV. Engraved by Forster; H. Dancken.—Vasari, ed. Mil., vii. 435; C. & C., Titian, i. 266; Filhol, vii. Pl. 455; Landon, Musée, xii. Pl. 19; Klas. der Malerei, i. Pl. 59; Ch. Blanc, École vénitienne.

DIAZ DE LA PEÑA, NARCISO VIRGILIO, born at Bordeaux, of Spanish parents, Aug. 21, 1808, died at Mentone, Nov. 18, 1876. Genre and landscape painter, no master; began as porcelain painter. Although his subjects are often

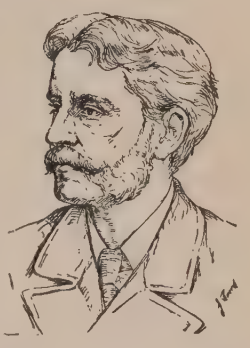


frivolous, and his drawing incorrect, his colouring is fine and his figures full of life. Won his chief fame through his landscapes. Medals: 3d class, 1844; 2d class, 1846; 1st class, 1848; L. of Honour, 1851. He died from the bite of a viper. Works: Sketches from Nature (1831); Battle of Medina-Celi (1835); Adoration of Shepherds (1836); Old Ben Emeck (1838); Nymphs and Calypso (1840); The Dream (1840); Bas-Bréau, Eastern Woman, Gypsies going to a Festival, The Witchcraft (1844); Diana setting out for the Chase

(1848); Bather tormented by Cupids (1850), Grenoble Museum ; Close of Fine Day, Last Tears, The Rival (1855); Pond with Vipers (1857); Galatea (1859); The Smyrniotes (1871); The Pyrenees, Bohemians (1850), The Fairy with the Pearls (1857), three others, Luxembourg Museum. Works in United States: Cupid Disarmed, Forest of *Fontainebleau* (1871), The Storm (1872), Fontainebleau, Effect of Autumn, Edge of the Forest, T. W. Walters, Baltimore ; Blind Man's Buff, Forest of Fontainebleau, Cupid's Whisper, Boy and Dogs, The Bather, Eastern Bazaar, W. H. Vanderbilt, New York ; Bohemian Girls, W. Astor, New York; Fontainebleau, Samuel Hawk Collection, New York; Edge of Forest, A. Spencer, New York; Clairière de la Reine Blanche, C. Vanderbilt, New York ; Landscape, Holy Family, Miss C. L. Wolfe, New York ; Landscape, A Belmont, New York; Fontainebleau, M. Graham, New York ; Ladies of Seraglio, Venus and Cupids, W. Rockefeller, ib.; Oriental Mother and Child, Mrs. P. Stevens, New York ; La Femme et L'Amour, Flowers, several landscapes, J. C. Runkle, New York ; Forest of Fontainebleau, J. W. Drexel, New York ; Promenade à la Robe Bleu, J. P. Morgan, New York ; Lizard, M. K. Jesup, New York; Diana and Poictiers Hawking, R. L. Stuart, New York ; Elysian Fields, D. O. Mills, New York ; Nymphs and Cupids, Wood Gatherer, Girl with Scythe, C. P. Huntington, New York ; Evening, Under the Oaks, C. S. Smith, New York ; Fagot Gatherer, R. L. Cutting, New York ; Autumn Landscape, G. I. Seney, Brooklyn ; Dogs in Forest of Fontainebleau, J. T. Martin, Brooklyn ; Coquette, J. H. Warren, Hoosac Falls, N. Y.; Forest of Fontainebleau, Gypsies, Dead Bird, R. C. Taft, Providence ; Landscape, Turkish Women, Marguerite and Martha, Flowers, W. Richmond, ib.; Favourite Sultana, Landscape-Study, J. A. Brown, ib.; Bathers, Study of Flowers, Fortune-Telling, B. Wall, ib.; Forest with Fagot-Gatherer, Blind Man's Buff, Landscape, T. Wigglesworth, Boston ; Fontainebleau, H. P. Kidder, ib.; Pond, W. Brimmer, ib.; Dark Wood Interior, Bohemians, H. Probasco, Cincinnati ; Forest Scene, H. B. Hurlbut Collection, Cleveland ; Landscape, S. A. Coale, St. Louis ; Maiden and Cupid, Woods of Fontainebleau, Mrs. W. P. Wilstach, Philadelphia ; In the Woods, Mrs. J. G. Fell, ib.; La Mare aux Fées, Isle d'Amour, J. D. Lankenau, ib. His son, Émile Diaz, also a painter, died in 1860, aged 25 years. —Claretie, Peintres, etc. (1882), 217; Larousse ; Gaz. des B. Arts (1874), x. 243 ; L'Art (1877), viii. 49 ; Zeitschr. f. b. K., xiv. 97; Meyer, Gesch., 272.

DICÆOGENES, painter, about 596 B.C.; country and works unknown.—Pliny, xxxv. 40 [146].

DICKSEE, FRANK, born Nov. 27, 1853. Figure painter, son and pupil of Thos. F. Dicksee. First exhibited in Royal Academy in 1876, Elijah confronting Ahab, for which he obtained the gold medal. In 1877 his Harmony, purchased by the Academy, brought him into notice. Elected an A.R.A. in 1881. Works: Evangeline (1879); Benedicite, The House Builders (1880); The Symbol (1881); A Love Story (1882) ; Too late, too late, ye cannot enter now (1883); Romeo and Juliet (1884); Chivalry (1885).—Art Journal (1881), 94.



DICKSEE, THOMAS FRANCIS, born in London, Dec. 13, 1819. Portrait and figure painter, pupil of H. P. Briggs. Works: Othello and Desdemona (1875); Ahab and Jezebel, Cordelia (1877); Madeline (1878); Beatrice (1879); Heiress (1880); Patricia (1882); Cordelia, Lucretia, Antigone (1884).

DIDAY, FRANÇOIS, born in Geneva in 1812, died there, Nov. 28, 1877. Landscape painter; studied in Geneva, Paris, and Rome, but especially from nature. Medals in Paris in 1840, 1841 ; L. of Honour, 1842 ; Russian Order of Stanislaus, Belgian Order of Leo-

pold. Member of St. Petersburg Academy. Works: Mill at Montreux (1832); Alpine Hut in Meyring Valley (1834); Chalet in High Alps, Evening in the Valley, Torrent in the Alps (1840); Glacier of Rosenheim (1841), Lausanne Museum; Oaks struck by Lightning (1847), Geneva Museum; View on Brienz Lake, Berne Museum; Mountain Landscape with Torrent, New Pinakothek, Munich; Storm on Lake of Geneva.—Brockhaus, v. 316; Faber, ii. 612; Larousse, vi. 763; Vapereau (1880), 572; L'Art (1878), i. 24.

DIDIER, JULES, born in Paris, May 26, 1831. Landscape and animal painter, pupil of Cogniet and of Laurens; won the grand prix de Rome in 1857. Medals in 1866 and 1869. Works: Farm in Roman Campagna (1866), Luxembourg Museum; Normandy Landscape (1868); Hunting a Hare, Count de Chabrillan; Morning on the Borders of a Wood, Sacrifice to Pan (1874); Lost Ox, Evening at Ostia (1879); Two Bulls and the Frog, Ford of the Arou (1880); Fable of the Women and the Secret (1881); Agriculture (1882); Souvenir of a Journey to the Mines of Taquah, Between Rome and Civita Vecchia (1883); Legend of St. Hubert, Portrait of Fox (1884); Ford near Autun, Relay (1885); Return of the Drove, William Astor, New York.

DIDO AND ÆNEAS, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 4 ft. 10 in. × 7 ft. 11 in. The Queen with Æneas and her Court in long procession, prepared for the chase; in background, Carthage. (Dryden's Æneid, iv.) Royal Academy, 1814. Engraved by W. R. Smith; J. T. Willmore in Turner Gallery.

DIDO BUILDING CARTHAGE, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 5 ft. × 7 ft. 5 in. River scene, with bridge in front, and piles of classic architecture, completed and in progress; Dido, surrounded by her people, on left; on right, monument to her murdered husband, Sychæus. Royal Academy, 1815. Bequeathed by Turner on condition that it and the Sun rising in a Mist should be hung between two Claudes, as they now are. Engraved by T. A. Prior; E. Goodall, in Turner Gallery.—Cat. Nat. Gal.; Hamerton, Life.

DIDO, DEATH OF, *Guercino*, Palazzo Spada, Rome. The queen, richly dressed, lies on her funeral pile, with sword buried to the hilt in her bosom. Raising the upper part of her body with difficulty, she speaks to one of her attendants whose features express sympathy. To the right, men and women weeping; others to the left. In the background is seen the fleet of Æneas sailing away, and with it a flying Cupid. Fine colour and excellent effect. Painted about 1626. Engraved by G. Balestra; R. Strange.—Meyer, Künst. Lex., iii. 3; Lavice, 387.

By Sir Joshua *Reynolds*, Buckingham Palace; canvas, H. 4 ft. 9 in. × 7 ft. 9 in. Three figures. Dido, having mounted the funeral pyre, stabs herself, and dies in the arms of her sister Anna. Exhibited in 1781. Bought, after Sir Joshua's death, by his niece, the Marchioness of Thomond, for £200; at her sale (1821), purchased for George IV. Engraved S. W. Reynolds.—Waagen, Treasures, ii. 24.

DIEFFENBACH, ANTON HEINRICH, born at Wiesbaden, Feb. 4, 1831. Genre painter, pupil in Düsseldorf of Jordan; returned in 1858 to Wiesbaden, lived in 1863–70 in Paris, then for one year in Switzerland, and in 1871 settled in Berlin. His favourite sphere is children's and peasant life. Works: Day before Wedding (1862); Hunter's Cant (1863); Dangerous Meeting, Christmas Eve (1865); Visiting the Nurse (1869); First Walk, Tidbit, National Gallery, Berlin; Missed the Fox; Only Courage! Leave little Brother! (1877).—Brockhaus, v. 323; Müller, 135.

DIEGO OF ALCALA, ST., *Murillo*, Duc de Pozzo di Borgo, Paris; canvas, H. 5 ft. 10 in. × 6 ft. 3 in. The Saint kneeling, imploring aid for the victims of an epidemic, from an alcalde who recoils as if fearing contagion; background, architecture and people. The figure beside the alcalde said to

be portrait of Murillo. Painted in 1645–47 for Convent of S. Francisco, Seville; taken to Paris by Soult: sold at his sale (1852), 20,000 fr.—Réveil, Musée de Peinture, iv. 255; Curtis, 227.

St. Diego of Alcalà, Murillo, Paris.

DIEGO OF ALCALA, ST., AND THE GUARDIAN, *Murillo*, Charles B. Curtis, New York; canvas, H. 7 ft. 9 in. × 6 ft. 6 in. The Saint surprised, with bread in his robe changed to flowers, by the Guardian, who raises his hands in astonishment at the miracle; behind the Saint, a monk with a basket of bread; on left, four old beggars and two boys, asking alms; in front, Christ, marked with the stigmata, seated in guise of a beggar; above, five cherubs, three of whom shower flowers on the Saint. According to the legend, S. Diego, who had often been reproved by the prior for excessive charity, was saved from punishment on one occasion by the miracle depicted. Painted in 1645–47 for Convent of S. Francisco, Seville; after occupation of city by French, fell into hands of D. Antonio Bravo; thence through D. Aniceto Bravo, D. Jorge Diez Martinez, and D. Luis Portilla (1865), to W. J. Shaw (1873), who sold it in 1880 to Mr. Curtis. Etched by A. Lalanze.—Curtis, 227; G. de Leon, ii. 256; Tubino, Murillo (Seville, 1864), 185.

DIEGO OF ALCALA, ST., MIRACLE OF, *Murillo*, Louvre; canvas, H. 5 ft. 11 in. × 14 ft. 9 in.; signed, dated 1646. The Saint in rapture, raised above the ground, while angels perform his duties as cook in the convent kitchen; on left, a monk introduces two visitors, the one on extreme left supposed to represent Murillo. Painted in 1645–47 for Convent of S. Francisco, Seville; taken by Marshal Soult, whose heirs sold it to Louvre in 1858 for 80,000 fr. Injudiciously restored and repainted for Soult. Sometimes called La Cuisine des Anges (Angels' Cookery).—Curtis, 225; Gaz. des B. Arts, Jan. 1875, Feb. 1877; L'Illustration, Jan. 8, 1859.

DIEGO OF ALCALA, ST., AND THE SOUP, *Murillo*, Academia S. Fernando, Madrid; canvas, H. 5 ft. 8 in. × 5 ft. 10 in. The Saint, kneeling on left, blesses a pot of soup on the floor, around which are four kneeling urchins and their mother; surrounding them are a throng of other beggars awaiting their share. Painted in 1645–47 for Convent of S. Francisco, Seville. Etched by F. Navarrete, in Cuadros. . . . Academia de S. Fernando.—Curtis, 226.

DIELITZ, KONRAD, born in Berlin, Jan. 20, 1845. Genre and portrait painter, pupil of Eschke and of Biermann; travelled in 1871–73 in the Bavarian Alps to study popular life. Works: Rest on the Height, Smoker (1874); Caught (1877); Portraits of Bismarck (1874); Emperor William (1875), and Crown Prince.—Müller, 136; Zeitschr. f. b. K., xvi. 5.

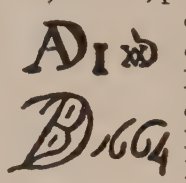
DIELMAN, FREDERICK, born in Hanover, Germany, Dec. 25, 1848. Genre painter, pupil of the Munich Royal Academy under Dietz, at which time he gained a medal in the life class. Professional life spent principally in New York. One of the founders of the Society of American Artists. Elected N.A. in 1883. Mr. Dielman is also well known as an etcher. Studio in New York. Works in oil: Patrician Lady (1877); Newsboy (1879); My Own Puss! (T. B. Clarke, New York); Bad Weed, Gallantry (1880); Lunching (1881); Maryland Garden, In the Arbour (1882); Mora Players (1883);

Reclaimed, Tessa (1884); Young Gamblers (1885). Water colour: Old Time Favourites (1883).

DIELMAN, PETRUS EMANUEL, born in Ghent, July 29, 1800. History, genre, and portrait painter, pupil of Ghent Academy; then studied in France and Italy the works of the old masters, visited Switzerland, returned in 1831 and became in 1841 director of the art school at Herzogenbusch. Works: Jupiter and Leda; Elopement of Psyche; Scenes from Life of St. Augustine (Church of Anglican Ladies, Bruges); Fish-Market at Ghent; Return of Scheveningen Fishermen; Fisherman's Family; portrait of Pope Gregory XVI.—Immerzeel, i. 182.

DIELMANN, JAKOB FRIEDRICH, born at Sachsenhausen, near Frankfort, in 1809, died at Kronberg, in the Taunus, May 30, 1885. Genre painter, pupil of the Städel Institute under Prestel, and in 1835–42 of the Düsseldorf Academy; settled in Frankfort, afterwards at Kronberg, and painted chiefly idyllic scenes from country life, in which the landscape is always prominent. Works: Farm-House (1835), National Gallery, Berlin; Hessian Village Smithy; Grandmother and Grandchildren; Parson with Children; Village Barber; Kirmess; Procession; Children at Church-Door; Peasant Girl in Doorway; Smith with Wooden Leg; Farm-House on the Ahr; Vintage at Sachsenhausen.—Brockhaus, v. 325; Kunst-Chronik, xx. 589; Wolfg. Müller, Düsseldf. K., 248; Wiegmann, 296.

DIEPENBEECK, ABRAHAM VAN, born at Bois-le-Duc, baptized May 9, 1596, died in Antwerp in 1675. Flemish school; history and portrait painter, pupil of Rubens; was at first a glass painter; travelled in Italy, and in reign of Charles I. was in England, where he was employed by Duke of Newcastle in making designs for his book on Horsemanship. Went to Antwerp about 1629, admitted to guild in 1638, director of Academy in 1641. Works: St. Norbert, Antwerp Cathedral; Virgin with St. Ely, Church of Carmelites, Antwerp; Ecstasy of St. Bonaventura, Antwerp Museum; St. Francis adoring Sacrament, Brussels Museum; Entombment, Children's Bacchanale, Brunswick Museum; Neptune and Amphitrite, Dresden Gallery; Marriage of St. Catherine, Flight of Clœlia, Berlin Museum; Allegory of Mortality, Pietà, Vienna Museum; Abraham and Angels, Feeding the Poor (1629), Old Pinakothek, Munich; portrait of Young Man (1665),



do. of Young Woman, Städel Gallery, Frankfort; Flight of Clœlia, portraits of Man and Woman, Louvre, Paris; Rape of Ganymede, Bordeaux Museum. Others in Stockholm and Chatsworth Galleries.—Biog. nat. de Belgique, vi. 48; Ch. Blanc, École flamande; Cat. du Musée d'Anvers (1874); Michiels, viii. 138; Rooses (Reber), 324; Van der Branden, 777.

DIEPRAAM, ABRAHAM, flourished at Dordrecht, 1648–74, said to have died at Rotterdam. Dutch school; genre painter, pupil of the glass painter Willem Jansz van der Stoop, then in Rotterdam of H. M. Sorgh and, after having travelled in France, of Adriaen Brouwer, to whom his pictures are sometimes attributed. Was member of the guild at Dordrecht in 1648, and still living in 1674. Work: The Breakfast (1665), Berlin Museum.—Quellenschriften, xiv. 390.

DIERICK DE LOUVAIN. See *Bouts*, Dierick.

DIES, ALBERT CHRISTOPH, born in Hanover, in 1755, died in Vienna, Dec. 28, 1822. Landscape painter; instructed by an obscure painter, but mostly self-taught; went in 1775 to Mannheim, Basle, and Rome, where he studied and copied for three years, and remained until 1796, visiting Naples twice. In 1796 he settled in Salzburg, and

went the following year to Vienna. Works: View near Salzburg (1796), Salzburg Landscape in Storm (1797), Vienna Museum; six Views around Eisenberg, Hungary, National Gallery, Pesth; Cascades of Tivoli and Valley of Ustica (1798), Prague Gallery; two from Coliseum, View of Vesuvius, View of Naples, View near Albano, Pyramid of Cestius.—Andresen, iii. 123; Larousse, vi. 784; Wurzbach, iii. 286.

DIETEKEN, C. (D. Cieteken?), flourished about 1630. Dutch school; landscape painter in the manner of Gillis d'Hondecoeter. Work: Siege of Spanish Fortress in the Netherlands (1630), Berlin Museum.

DIÉTERLE, Mme. MARIE, born at Sèvres, France; contemporary. Landscape painter, daughter and pupil of E. van Marcke. Medal, 3d class, 1884. Works: Pasture in Normandy (1881); Le Pré-Caudron (1882); Road of Rambures, Farm-Yard (1884); Meadow of Monthières at Morning, Old Apple-Tree (1885).

DIETERLEIN. See *Dietterlein.*

DIETHE, ALFRED, born in Dresden, Feb. 13, 1836. History painter, pupil of the Dresden Academy, and of Julius Hübner. Works: Disciples at Emmaus (1860), Dresden Gallery; Mary at Elizabeth's; Landing of Columbus at San Salvador; Luther posting his Theses; Lorenzo de' Medici; Elector Augustus and Electress Anna of Saxony; Allegorical Figures of Mathematics, Natural Science, History, and Geography.—Müller, 136.

DIETLER, JOHANN FRIEDRICH, born at Solothurn, Switzerland, in 1804, died in Berne, May 4, 1874. Portrait painter, pupil in Solothurn of Germann, studied for several years in Paris, then in Italy and Geneva, and settled in Berne; one of the best modern portrait painters. Works: Burgomaster Wengi before the Canon; Women of Brienz; In the Artists' Book of Zofing.—Kunst-Chronik, ix. 658.

DIETRICH, ANTON, born at Meissen, Saxony, in 1833. History painter, pupil of the Dresden Academy, then of Schnorr; went in 1859 to Düsseldorf, and having visited Italy in 1861, executed fresco paintings in the hall of the Kreuzschule in Dresden. Works: Faust with Gretchen in the Prison (1859). Frescos: Abraham's Sacrifice; Death of Marcus Curtius; Death of Socrates; Luther at Worms; Poets, Scholars, and Artists; Allegorical Figure of School (1868–72), Hall of Kreuzschule, Dresden.—Müller, 136.

DIETRICH (Dietrici, or Dietericy), CHRISTIAN WILHELM ERNST, born in Weimar, Oct. 30, 1712, died in Dresden, April 24, 1774. German school; history, genre, and landscape painter, first instructed by his father, court painter in Weimar, then pupil in Dresden of Alex. Thiele, where by his great talent he won the life-long patronage of Count Brühl, and attracted the attention of Augustus the Strong, who made him court painter. Seeing the Italian painters in Dresden preferred to him, he went, in 1734, to Weimar, and did not return until 1742. In 1743 the Elector sent him to Italy, where, in Venice and Rome, he studied the Dutch and Flemish masters, above all, Rembrandt, Ostade, and Poelenburg; is noted for his special talent for reproducing the individual style of other masters. In 1745 he was made inspector of the gallery, and in 1765 professor at the Academy. He was member of the Augsburg, Bologna, and Copenhagen Academies. Works: Wandering Musicians (1745), National Gallery, London; Nymphs Bathing, Woman taken in Adultery, Tribute Money, Hampton Court Palace; The Adulteress (1753), Louvre; Old Man's Head, Rocky Landscape with Hermit, Kunsthalle, Hamburg; Annunciation (1760), Adoration of the Shepherds (1760), Vienna Museum; Lazarus in Abraham's Bosom, 3 Landscapes, Old Pinakothek,

Munich Gallery; 54 in Dresden Gallery; Repose in Egypt (1757), Entombment (1759), Squirrel, Camera Obscura, 2 Italian Views, Hermitage, St. Petersburg; others in Brussels, Brunswick, Cassel, Darmstadt, Bordeaux, and Milan Galleries. Left many etchings.—Allgem. d. Biogr., v. 192; Ch. Blanc, École allemande; Brockhaus, v. 336; Kugler (Crowe), ii. 559; Larousse, vi. 794; Meyer, Conv. Lex., v. 705.

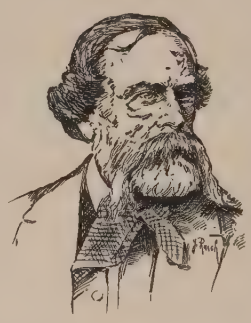
DIETRICH, JOHANN FRIEDRICH, born at Biberach, Sept. 21, 1787, died in Stuttgart, Jan. 17, 1846. History painter; first instructed in Stuttgart by the court painters Heideloff and Seele, went in 1811 to Munich, then to Rome, whence he returned to Stuttgart in 1816. Two years after he went again to Italy and was allied in Rome to Cornelius, Overbeck, and Veit. After his return in 1822 he executed a number of decorative works for the court and was made professor at the art-school in 1833. He painted good portraits. Works: Christ at Emmaus (1816), Stuttgart Gallery; Abraham's Entry into the Promised Land (1823), Royal Palace, Stuttgart; St. Martin's Dream (1834); Resurrection (1840), Catholic church, Stuttgart; Nativity (1843); Christ on Mount of Olives (1845). Frescos: Scenes from Myth of Bacchus (1826–28), Villa Rosenstein, near Stuttgart; Visitation, Nativity, Adoration of Magi, Christ on Mount of Olives, Crucifixion, Entombment, Resurrection (1838–39).—Allgem. d. Biogr., v. 156; Larousse, vi. 795; Raczynski, ii. 478.

DIETRICHSON, MATHILDE (née Bonneir), born in Christiania, July 12, 1837. Genre painter; studied first in Christiania, then in Düsseldorf (1857–61) under Mengelberg and Tidemand. In 1862 she married the art historian Dietrichson, and visited with him Germany, where she studied in Berlin under Julius Schräder; spent three years in Italy; settled in 1866 at Upsala, where she won several medals; visited, in 1869, Greece, Turkey, Italy, and France, and studied in Paris under Chaplin, then in Munich (1875–77) under Defregger. Works: Old Man smoking (1868); Young Mother's Visit at Home (1869); Italian Family Scene (1870); Educated Maid (1872); Master's Daughter (1873).—Müller, 137.

DIETTERLEIN, WENDEL, born in Strasburg in 1550, died there in 1599. German school; history painter, mostly in fresco; enjoyed great reputation in his time, and is said to have been the first to make use of pastel. The Dresden Academy has 176 original drawings by him. Works: Calling of St. Matthew, Vienna Museum; do., Amalien-Stift, Dessau; Christ with

Martha and Mary, Prague Gallery.—Woltmann, Deutsche Kunst in Elsass, 314; Ménard, L'Art en Alsace, 80; Nagler, Mon., v. 322.

DIETZ, FEODOR, born at Neunstetten, Baden, May 29, 1813, died at Gray, Haute-Saône, France, Dec. 18, 1870. History and battle painter, pupil in Carlsruhe of Kuntz, then from 1833 at the Munich Academy under Philipp Foltz; adopted, during a three years' sojourn in Paris, the style of Horace Vernet, under whom and Alaux he studied, and returned in 1839 to Carlsruhe, whence he moved to Munich in 1843; took part in the campaign in Schleswig-Holstein, in 1848–49, and was made professor of the art-school in Carlsruhe in 1862. He accompanied the German army in 1870 to France, where he died suddenly of paralysis of the heart. Works: Death of Max Piccolomini (1835), Carlsruhe Gallery; Death of Pappenheim; Gustavus Adolphus at Lützen (1838); Margrave Ludwig of Baden's Victory over the Turks (1837); Baden Regiment at



Montmartre in 1814 (1840) ; Baden Cavalry in Battle on the Beresina (1842) ; the Four Hundred of Pforzheim in Battle of Wimpffen (1843) ; Before the Gates of Leipsic (1846), Carlsruhe Art-Union ; Explosion of Danish Man-of-War Christian VIII. (1849), Night Review of Napoleon I. (1853), Destruction of Heidelberg under Mela (1856), Carlsruhe Gallery ; Eleanor of Sweden beside Coffin of Gustavus Adolphus (1857), Carlsruhe Gallery ; Crown Prince Louis of Bavaria in Battle of Arcis-sur-Aube, Bavarian Cavalry in Battle of Brienne, Attack of Bavarians on Turks at the Siege of Vienna (1862), National Museum, Munich ; Blücher crossing Rhine near Caub (1863); *March* to Paris in 1814, National Gallery, Berlin ; Flight of American Family over the Susquehanna (1867); Episode from Battle of Langensalza (1867); Parade of Baden Division before King William ; Afterpiece to Battle of Rossbach ; Meeting of German Cavalry after Battle of Hochstädt.—Allgem. d. Biogr., v. 209 ; Brockhaus, v. 339 ; Illustr. Zeitg. (1871), i. 275 ; Kunst-Chronik, vi. 75 ; Regnet, i. 64.

DIEUDONNÉ, EMMANUEL DE, born in Geneva, Switzerland, naturalized in France ; contemporary. Figure and portrait painter, pupil of Cabanel. Medal : 3d class, 1881. Works : Fatma (1879); Spectre of the Rose (1880); Tamerlane and Bajazet (1881) ; Bazaar at Cairo, Carmen (1882); Jupiter and Juno (1883); Madame Angot (1884) ; Guitar, Reve du Kief (1885).

DIEZ, SAMUEL FRIEDRICH, born at Neuhaus, Meiningen, Dec. 19, 1803, died at Meiningen, March 11, 1873. Portrait, genre, and landscape painter, pupil in 1822–25 of the Munich Academy ; made court painter in Meiningen in 1832. During his visits to the German courts, St. Petersburg, (1839), Stockholm (1842), London (1841 and 1845), Paris (1842), Brussels (1845), he collected his album of European celebrities, comprising 300 portraits. During the last ten years of his life he painted also genre pictures and landscapes, the latter very successfully.—Allgem. d. Biogr., v. 218.

DIEZ, WILHELM, born at Baireuth, Jan. 17, 1839. Genre and battle painter, pupil of the Munich Academy for a short time under Piloty ; attracted attention first by his illustrations to Schiller's Thirty Years' War. His genre pictures are on a small scale in the manner of Meissonier. In 1872 he became professor at the Munich Academy. Works : Marauders, Ambuscade (1873); Travellers in 17th Century (1874); At the Sutler's (1876); Two Horsemen by an Inn, Horse-Market (1878); His Excellency travelling (1879); From the 16th Century, Picnic, National Gallery, Berlin.—Brockhaus, v. 341 ; Müller, 137 ; Zeitschr. f. b. K., xix. 130.

DIGBY, Sir KENELM, portrait, Anton van *Dyck*, Windsor Castle. Another, half-length, National Portrait Gallery, London.

By Anton van *Dyck*, Wingfield Digby, Esq., Sherborne. Sir K. D. and family, half-length, figures seated.

DIGBY, Lady VENETIA, portrait, Anton van *Dyck*, Earl Spencer, Althorp House. Death-bed picture ; half-length, lying, as if in sleep ; by her side a withered rose. Painted in 1633, after Lady Digby's death (May 1, 1633). Replica, Dulwich Gallery.—Head, 46.

DIGBY, Lady VENETIA, portrait, Anton van *Dyck*, Windsor Castle.

DIGNITY AND IMPUDENCE, Sir Edwin *Landseer*, National Gallery, London ; canvas, H. 2 ft. 11 in. × 2 ft. 3 in. An old bloodhound, of the Duke of Grafton's breed, and a little Scotch terrier looking out of the same kennel. British Institute, 1839 ; bequeathed by Jacob Bell in 1859.—Cat. Nat. Gal.

DILLENS, ADOLF, born at Ghent, Jan. 2, 1821, died there in January, 1877. History and genre painter, brother and pupil of Hendrik D. ; first works were historical, but later exhibited pictures illustrative of Zealand peasant life. Medals : Brussels, 1848, 1850, 1854 ; Paris, 3d class, 1855 ;

Order of Leopold, 1862; member of Amsterdam Academy, 1866. Works: Five Senses, Sunday in Flanders (1848); Asking in Marriage (1849); Peruzzi painting Portrait of dead Constable de Bourbon (1850), Bruges Gallery; Courtship in Zealand, Taking Toll, Fair at West Capelle (1854); Gossip at the Window; Ball at Goes, Juggler, Ring Tournaments, Taking Toll (1855); Marchand de Complaintes, Farm Interior (1857); Summer in Zealand—Taking Toll at the Bridge, Winter in Zealand—Skaters, Defeat of the Duke d'Alençon at Antwerp in 1593, To be Warm when it is Cold (1862); Jeu de Banes; A Zealand Wedding; An Abuse of Confidence; Ballad Seller; Grief and Disorder; Recruiting, Brussels Museum.—Art Journal (1867), 69; Kramm, ii. 344.

DILLENS, HENDRIK, born at Ghent, Dec. 20, 1812, died in Brussels in 1872. Genre painter, pupil of Maës-Canini. Works: French Trooper caressing his Child; Capture of Joan of Arc; Old Man counselling Youths; Consecration of a Church; Charles V. and the Swine-herd; Charles V. at Antwerp; Baptismal Ceremonies in Russia (1828); Tavern Interior (1833); Laura and Petrarch (1834); Triumphal Entry of Philippe Auguste into Paris (1835).—Immerzeel, i. 183.

DILLIS, JOHANN CANTIUS, born at Grüngiebing, Bavaria, in 1779, died in Munich in 1856. Landscape painter, brother and pupil of Johann Georg von D., whom he accompanied in 1805 to Switzerland, Tyrol, and Italy; remained in Rome and returned to Munich alone in 1807, but again joined his brother on his journeys to Italy in 1808 and to Paris in 1815. Works: View near Grotta Ferrata (1809), Schleissheim Gallery; Outlook from high Alps near Neselau, Stone Bridge near Audorf, Wood with Hunters and Animals, Village on a Brook (1825); Cows and Goats by Peasant's Cottage, Winter Landscape (1825); Two Views in Bavarian Alps (1826–27); Mountain Landscape with Cattle.—Allgem. d. Biogr., v. 226; Larousse, vi. 854.

DILLIS, JOHANN GEORG VON, born at Grüngiebing, Bavaria, Dec. 26, 1759, died in Munich, Sept. 28, 1841. German school; landscape painter, pupil of the Munich Academy in 1783–90; visited Switzerland and the Rhine in 1788 and was made inspector of the Munich Gallery in 1790. Thence he accompanied Gilbert Elliot to Italy, then lived during the war-times in Ansbach, and in 1805 visited Italy once more. In 1806 he accompanied the Crown Prince Louis to Paris and on a journey through Switzerland, France, and Spain, and in 1817–18 to Sicily. As director of the Royal Gallery, after 1822, he earned much credit through his arrangement of the art treasures in Munich and Nuremberg. Works: View of Tegernsee, View near Grotta Ferrata, New Pinakothek, Munich Gallery; Waterfall of Kesselberg, View of Dietramszell; others in Schleissheim and Leuchtenberg Galleries, and Tegernsee Castle.—Allgem. d. Biogr., v. 229; Andresen, iv. 137; Brockhaus, v. 355.

DINET, (ALPHONSE) ÉTIENNE, born in Paris; contemporary. History, portrait, and landscape painter; pupil of Galland, Bouguereau, and Tony Robert-Fleury. Medal, 3d class, 1884. Works: Mother Clotilde (1882); View from Rock of Samois, Phœbus (1883); St. Julian the Hospitaller (1884); View of the Oued-Msila after Rain (1885).

DINIAS, Greek painter, date unknown; one of earliest workers in monochrome.—Pliny, xxxv. 34 [53].

DIOGNETUS, painter, 2d century A.D. Gave lessons in painting to Emperor Marcus Aurelius.—Jul. Cap. Anton., 4, 9.

DIONYSIUS, Greek painter, of Colophon, 5th century B.C. Equalled Polygnotus in technical skill, but inferior to him in higher qualities. Became a distinguished artist by study rather than through natural gifts. (Ælian, V. H. iv. 3; Plut. Timol. 36). Aristotle says (Poët. 2) that he painted men just like the originals, meaning probably that he was deficient in the ideal. According to Pliny (xxxv. 37 [113]) he was called Anthropographus because he painted nothing but

men; but some think that this should be referred to the later Dionysius, the contemporary of Sopolis.

DIONYSIUS, portrait painter, country unknown, lived in Rome 1st century B.C. Pliny says (xxxv. 40 [147]) that he and Sopolis were the most celebrated portrait painters of their time and that their works filled the galleries. See *Iaia.*

DIONYSODORUS, painter, of Colophon (Pliny, xxxv. 40 [146]). Probably identical with *Dionysius* of Colophon.

DIONYSUS or Bacchus, pictures. See *Aristides, Ctesilochus;* Liber, see *Echion, Nicias.*

DIORES, painter, country unknown. Mentioned by Varro (de Ling. Lat., ix. 6, 12) in a way to lead one to suppose that he was contemporary with *Micon.*

DIRK VAN HAARLEM. See *Bouts,* Dierick.

DISCEPOLI, GIOVANNI BATTISTA, born at Lugnano in 1590, died in 1660. Milanese school; history painter, pupil of C. Procaccini. Works: Adoration of Magi, Brera, Milan; Purgatory, S. Carlo, Milan; St. Theresa, Sta. Teresa, Como.—Lanzi.

DISCOVERER, THE, William M. *Hunt,* Capitol, Albany, N.Y.; mural painting, demilune, H. 15 ft. × 45 ft. The Discoverer, full-length, draped, standing, gazing on the setting sun, in a boat which is rising to a sea against a sunset sky; behind him, Fortune, full-length, nude and winged, holding the tiller with her left hand and trimming the sail with her right; at the prow is Hope, with one hand on the boat, the other pointing forward; in front of her blind Faith, her face buried in her arms, floats with the tide, while Science unrolls a chart at the side. Painted in 1878.—Scribner's Mag., xix. 175.

DISCUSSION OF IMMACULATE CONCEPTION, *Guido* Reni, Hermitage, St. Petersburg. To right, St. Jerome, with a book, looks at the Virgin, who, dressed in white, appears in glory with two angels; SS. Ambrose, Chrysostom, Basil, Augustine, and Gregory are also represented. Sold by the Marchese degli Angeli to Lord Walpole. Engraved by W. Sharp and I. Sanders.—Descr. of the Hermitage, 22.

DISGUST, Paolo *Veronese,* Cobham Hall, England; canvas, 5 ft. 10 in. square. A man, nude, recumbent, is chastised by Cupid with his bow, while two women, one holding an ermine, are hastening away. From Collection of Queen Christina of Sweden to Orleans Collection; valued at sale in 1793 at £150, sold for 44 guineas. Engraved by B. Audran. —Waagen, Treasures, ii. 499; iii. 20; Cab. Crozat, ii. Pl. 27.

DISPUTE OF THE SACRAMENT, *Raphael,* Camera della Segnatura, Vatican, Rome; fresco, arched top, H. 16 ft. × 26 ft. 8 in. The Triumph of Religion. God the Father, in a glory of angels and cherubim, holds the globe in one hand and raises the other in benediction; beneath, Christ seated between the Virgin and John Baptist, with six saints, patriarchs, and prophets on each side, seated upon clouds upheld by cherubim (left—Peter, Adam, John Evangelist, David, Stephen, Jeremiah (?); right—Judas Maccabæus, George, Lawrence, Moses, James, Abraham, Paul); below Christ, the Holy Ghost and four angels bearing the Gospels; in lower part, the Eucharist on an altar, round which are grouped forty-three figures, popes, bishops, doctors of the church, and learned men, many of them portraits—among others Dante, Savonarola, and Fra Angelico. Painted in 1508. Called also Theology. Original studies in Windsor Castle Collection; Städel Museum, Frankfort; Collection Duc d'Aumale, Chantilly; and Louvre. Engraved by G. Mocetto, Keller, Volpato, G. Ghisi, Aquila, Gantrel, and Mochetti.—Vasari, ed. Mil., iv. 330; Müntz, 320; Passavant, ii. 73; Springer, 159; Kugler (Eastlake), ii. 427; Gruyer; Perkins, 115.

DISTRAINING FOR RENT, Sir David *Wilkie,* William Wells, Esq., Redleaf; canvas. The sheriff taking an inventory of the household goods of a cottager, to be seized for rent. Sixteen figures. Painted in 1814; bought by British Institution for 600 guin-

eas. Engraved by Raimbach. — Heaton, Works of Sir D. W.; Mollett, 50, 62.

DITSCHEINER, ADOLF, born in Vienna, June 29, 1846. Landscape painter, pupil of the Vienna Academy under Albert Zimmermann; went in 1876 to Munich, travelled in the Bavarian Alps and North Italy, and stayed for some time in Istria and on the Adriatic. Works: Wood Interior, Swamp in Sunset, View in the Ramsau; On Shore of Lake Chiem, Vienna Museum.—Müller, 138.

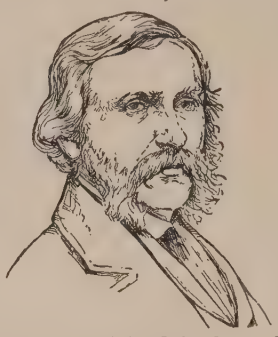
DITTENBERGER, JOHANN GUSTAV, born at Neuenweg, Baden, in 1799, died in Vienna. History and portrait painter, pupil in Heidelberg of Rottmann and Roux; then from 1821 at the Munich Academy; visited Paris, where he studied for some time under Gros, and Rome until 1831, when he settled in Vienna. He painted mostly altarpieces in the manner of the old German masters, also profane history and allegories. Works: Annunciation (1844); St. Andrew converting the Russians; Ave Maria; St. Severin blessing Austria; Germania and Schleswig-Holstein (1850); Christ on Mount of Olives; Knight Toggenburg; Venus going to the Bath. — Meyer, Con. Lex., v. 771; Wurzbach, iii. 315.

DIVINA TRAGEDIA (Divine Tragedy), Paul *Chenavard*, Luxembourg Museum; canvas, H. 13 ft. 1 in. × 18. The overthrow by Christianity of the ancient religions. In centre, the new God expiring upon the Cross, which is upheld by the Father; above, in the heavens, the Blessed, with Cherubim; behind the principal group, on one side Adam and Eve, on the other the Virgin and Child, symbols of the Fall and the Redemption; below, Maia weeps over the bodies of Jupiter-Ammon and of Isis-Cybele, while on the right and left are the gods and mythical heroes of the ancient world, overthrown and flying before the new divinity. In the lower angle, at right, a segment of the world, on which is seen the city of Rome, indicates the place of the vision.—Salon, 1869.

DIVINO, EL. See *Morales*, Luis de.

DOBSON, WILLIAM, born in Holborn in 1610, died in London, Oct. 28, 1646. Pupil of Sir Robert Peake, an obscure painter and picture dealer; learned to copy Van Dyck so accurately that the great master was attracted by him and introduced him to Charles I. After Van Dyck's death he became sergeant-painter and groom of the privy chamber. He painted Charles I., Charles II., Prince Rupert, and many other notable personages. His Beheading of St. John Baptist is at Wilton House; portrait of Milton, Gatton House; portrait of Cleveland the poet, Bridgewater House; portrait group of himself and wife, Hampton Court; portraits of himself, and of Sir H. Vane, Quarles, and E. Porter, National Portrait Gallery.—Redgrave; F. de Conches, 36.

DOBSON, WILLIAM CHARLES THOMAS, born in Hamburg, Germany, in 1817. History painter, pupil in London of Royal Academy, and of Charles Eastlake; head master in 1843–45 of Birmingham School of Design.

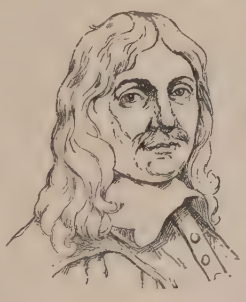


In 1845 visited Italy and Germany for several years. Has painted chiefly scriptural subjects; many of his works have been engraved. Elected an A.R.A. in 1860, and R.A. in 1872. Works: Hermit (1842); Paul and Virginia (1843); Italian Goatherd (1846); Witch of Endor (1848); Madonna (1850); Christian Pilgrim (1852); Charity of Dorcas (1855); Christ going to Nazareth (1857); Der Rosenkranz (1859); The Child Jesus in the Temple (1866); A Crown to her Husband (1872); Paul at Philippi (1873); Rebecca (1876); Waiting (1877); At the Masquerade (1878); Venetian Girl (1879); Golden Age (1882); Morning, Bianca Capello (1883).—Art Journal (1860), 137; Sandby, ii. 344.

DOBYASCHOFSKI, FRANZ, born in Vienna in 1818, died there, Dec. 7, 1867. History painter; pupil of the Vienna Academy under Führich and Kupelwieser, and soon became the most distinguished among Führich's followers; visited Italy and Paris, and afterwards was made professor at the Vienna Academy. Works: The Flood (1835); St. John (1843); St. Boniface preaching the Gospel to the Germans (1844); Joseph relating his Dream, St. Barbara (1845); Emperor Otto hunting with Leopold of Babenberg (1846); Duke Albrecht III. receiving his Firstborn, Cimabue discovering Giotto's Talent (1847); The Nun's Dream (1848); Faust and Margaret in the 19th Century (1849); Duke Ernest the Iron saving Cymburgis (1850), Vienna Museum; St. Ferdinand, St. Joseph with Infant Christ (1851); Roman Shepherd-Boy, St. Elizabeth giving Alms, St. Ulrich. Fresco: Glorification of Christ, Christ on Mount of Olives, Altlerchenfeld chapel, Vienna.—Allgem. d. Biogr., v. 277; Brockhaus, v. 277.

DOCENO. See *Gherardi*, Cristofano.

DOES, JACOB VAN DER, the elder, born in Amsterdam in 1623, died at The Hague, Nov. 17, 1673. Dutch school; landscape and animal painter, pupil of Nicolas Moyaert, but strongly influenced when in Rome by Pieter van Laar. He was one of the founders of the guild of painters at The Hague (1656). Works: The Little Shepherds (1655), Brussels Museum; Landscapes with Sheep (3, two dated 1661, 1668), Copenhagen Gallery; do. (1), Cassel Gallery; Landscape with Cattle, Brunswick Museum; Italian Landscapes (2), Old Pinakothek, Munich; do. (1657), Liechtenstein Gallery, Vienna; do., and Antique Fountain (1662), Vienna Museum; Replica of latter in Leuchtenberg Gallery, St. Petersburg.—Ch. Blanc, École hollandaise; Kramm, ii. 351.



DOES, JACOB VAN DER, the younger, born in Amsterdam in 1654, died in Paris in 1699. History painter, son of Jacob van der Does, the elder; pupil of Karel du Jardin and of Gaspard Netscher, and finally studied in school of Gerard de Lairesse.

DOES, SIMON VAN DER, born in Amsterdam in 1653, died at The Hague (?) in 1717. Dutch school; son and pupil of Jacob van der Does the elder, and scholar of Adrian van de Velde. When young settled at The Hague, and returned there after visiting Friesland and passing a year in England. Later he worked at Brussels and Antwerp. Painted landscapes with shepherds and cattle; also portraits. Works: Shepherds Reading (1706), Shepherdess (1708, 1711), Maternal Love (1714), Amsterdam Museum.—Ch. Blanc, École hollandaise; Immerzeel, i. 187; Kramm, ii. 351.

S. V Does 1705
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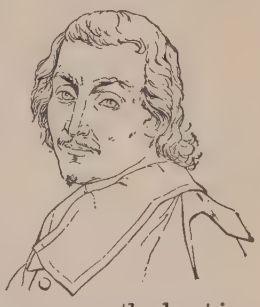
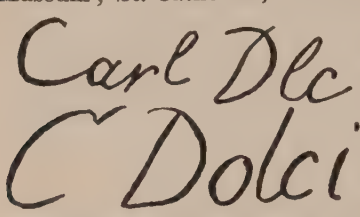
DOLCI, CARLO (Carlino), born in Florence, May 25, 1616, died there, Jan. 17, 1686. Florentine school; studied with Jacopo Vignali, a pupil of Matteo Rosselli. A prolific, though very careful, painter, who bestowed the greatest labour and pains even upon the least important parts of his pictures. His subjects are always sacred, but his work is marred by an insipid affectation of religious feeling. His sweetness is cloying and his devotion superficial. Charles Blanc calls him the true representative of Jesuitical art. The tone of his colouring is generally adapted to

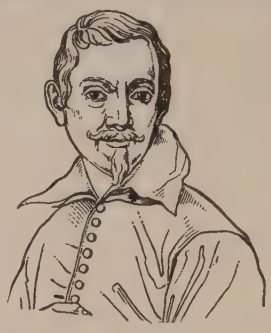


the character of his subjects, being always soft and harmonious. Some of his female figures are better than any of his male subjects. He was the last of the Florentine school, as well in style and taste as in point of time. Among his best works are: Martyrdom of St. *Andrew*, Sleeping St. *John*, Madonna, Christ in the Garden, St. *Peter* Weeping, Pal. Pitti, Florence; *Magdalen*, and Madonna appearing to a Monk, Uffizi, Florence; St. *Cecilia, Salome*, Dresden Gallery; St. John writing his Gospel, Berlin Museum; St. Catherine, St. Cecilia, Magdalen, Hermitage, St. Petersburg; *Sincerity*, Madonna, Vienna Museum; Madonna, Magdalen, Munich Pinakothek.—Ch. Blanc, École florentine; Seguier, 58; Wornum, Epochs, 356.



DOLPH, J. H., born at Fort Ann, N. Y., April 18, 1835. Genre and animal painter, pupil in 1870 of Louis van Kuyck in Antwerp; studied in Paris in 1880–82. He spent several years abroad studying in Rome and painting on the continent. Elected an A.N.A. in 1877. Studio in New York. Works: Knickerbocker Farm-Yard (1869); Parson's Visit, Beggars (1874); Landscape and Cattle, Antiquarian (1876, Philadelphia); Waiting for the Hunters (1879); Grace before Meat (1880); The Antechamber (1882); Choice of a Sword, Minstrel Songs, The Reprimand (1883); Cat and Kittens, Rat Retired from the World—La Fontaine's Fable (1884); A Princess, I can't Play with You (1885).

DOMENICHINO (Domenico Zampieri), born in Bologna, Oct. 21, 1581, died in Naples, April 15, 1641. Bolognese school; son of a shoemaker; pupil of Denis Calvaert, afterward of the Carracci at the same time with Guido and Albani, who became his intimate friend. After studying works of Correggio and of Parmigiano at Parma and Modena, went to Rome and aided Annibale Carracci in the Farnese frescos. He soon became distinguished as an accurate designer and a true colourist, and was employed in painting frescos by Cardinals Borghese, Farnese, and Aldobrandini. His increasing reputation excited the jealousy of Guido, Lanfranco, and other painters, who treated him with so much injustice that he returned to Bologna, April 18, 1612. A month later he went to Rome, but he did not settle there until 1620, when Gregory XV. appointed him painter and architect of the apostolic chamber. In 1630, after the death of the Pope, he went to Naples to decorate the chapel of S. Januarius in the Cathedral with frescos of events in the Saint's life, but before they were finished he was so persecuted by the notorious cabal — the painters Corenzio, Spagnoletto, and Caracciolo—that he worried himself to death, or, as is suspected, died of poison. Domenichino was rated in the last century as only second to Raphael, but, although a forcible and learned painter, he was commonplace in invention and wanting in ideality. His masterpiece is the Communion of St. *Jerome*, in the Vatican, where it has been ranked as a rival to Raphael's Transfiguration. Other examples: Martyrdom of St. *Agnes*, do. of St. *Peter* Martyr, *Madonna* del Rosario, Bologna Gallery; *Diana* and Actæon, *Magdalen*, *Venus*, Cupid and Satyrs, Pal. Pitti, Florence; Portrait of Cardinal Aguccia, Uffizi; Samson, Lucca Gallery; *Madonna* with Saints, Brera, Milan; Guardian Angel, St. John the Evangelist, Naples Museum; Adam and Eve, Pal. Barberini, Rome; *Diana* and Nymphs, Cumæan *Sibyl*, Pal. Borghese, Rome; Cumæan Sibyl, Capitol Gallery, Rome; Adam and Eve in Paradise, Triumph



of David, Pal. Rospigliosi, Rome; *Charity*, Dresden Gallery; *Susannah* at the Bath, Munich Gallery; *Hercules* and Achelous, *Hercules* and Cacus, *Herminia* at the Shepherd's House, *Holy* Family, Adam and Eve, *David* playing the Harp, Ecstasy of St. *Paul*, St. *Cecilia*, *Triumph* of Love, *Timoclea* before Alexander, *Rinaldo* and Armida, Louvre; Adoration of the Shepherds, Dulwich Gallery; Tobias and the Angel, St. Jerome and the Angel, National Gallery, London; *Cupid*, Hermitage. Among his frescos in Rome are the Death of Adonis, Loggia of the Giardino Farnese; Martyrdom of St. Sebastian, S. M. degli Angeli; Four Evangelists, pendentives of the cupola S. Andrea della Valle; Two from life of St. Cecilia, S. Luigi; Assumption of the Virgin, S. M. in Trastevere. His finest frescos are, however, those at Grotta Ferrata near Rome, from the life of St. Nilus, and scenes from the Life of the Virgin in the Duomo at Fano.—Malvasia, ii. 219; Lanzi, iii. 84; Ch. Blanc, École bolonaise; Dohme, 2iii.; Kugler (Eastlake), iv. 485; Richter, Cat. Dulwich Gal. (1880), 56.

DOMENICO DI BARTOLO, born at Asciano early part 15th century, died after 1444. Sienese school. Vasari errs in calling him a nephew of Taddeo Bartoli, but he was probably taught in his school. His manner is Umbro-Sienese, deficient in order and balance, and marked by absence of perspective. His earliest picture, Madonna and Angels, dated 1433, is in the Siena Academy; his latest is of 1444. His best work is Madonna with Saints, in the convent of S. Giuliana, Perugia. There are five frescos by him in the Infirmary of the Hospital, Siena.—C. & C., Italy, iii. 52; Vasari, ii. 223; Milanesi, Siena, 171.

DOMENICO VENEZIANO, born about 1390, died in Florence, May 15, 1461. Venetian school. Birth and education unknown. Painted early in Perugia, and from 1439 to 1445 in S. M. Nuova, Florence, where he executed a series of frescos with the aid of his apprentice, Piero della Francesca, and his assistant, Bicci di Lorenzo. He used oil as a medium, but it is certain that he did not learn its use from Antonello da Messina, as asserted by Vasari, since it was known before that time, and is mentioned by Cennini in his Treatise written in the 14th century, and that he was not assassinated by Andrea del Castagno, as is stated by the same author, since he survived him four years. His Madonna with Saints, formerly in S. Lucia de' Bardi, Florence, now in the Uffizi, is a light-toned piece, of gay and well-fused colour, and fair impasto, held by some to be painted in tempera and by others with an oil vehicle. —C. & C., Italy, ii. 313; Vasari, ed. Mil., ii. 667, 683; Eastlake, Materials, 218; Lübke, Gesch. ital. Mal., i. 283.

DOMINGO, J., born in Spain; contemporary. Genre painter, pupil in Paris of Meissonier, to whose works his bear strong resemblance. Works: Halt at Inn, Card Players, Stable Interior, Guard Room, W. H. Vanderbilt, New York; Cavalier and Dog, J. J. Astor, New York; During the Battle, Wm. Astor, New York; In a Spanish Café, G. I. Seney, Brooklyn; Spanish Stable with Donkey, J. C. Runkle, New York; Return from Pasture, Palette Club, New York; Scene in Cabaret; Antiquary; Guitar Player. —Müller, 139.

DOMINGO Y MARQUÉS, Don FRANCISCO, born in Valencia, Spain; contemporary. History painter; began to exhibit in 1866, historical genre scenes and portraits. Medals: 3d class, 1866; 1st class, 1871. Works: An Event in the 17th Century; The Calabrese (1866); St. Clara; Last Day of Saguntum (1871).

DOMINGUEZ Y SANCHEZ, Don MANUEL, born in Spain; contemporary. History and portrait painter. Medals in 1866 and 1871. Works: Faun (1866); Death of Seneca (1871); Maja, Venetian Study; Sancho Panza with the Duchess and her Ladies (1882); Agriculture (1884); Frescos in San Francisco el Grande.—La Ilustracion (1882), i. 3; ii. 346; (1883), i. 91; ii. 163; (1884), i. 336.

DOMINICK, ST., *Titian*, Palazzo Borghese, Rome; canvas, half-length, life-size. Standing, pointing upward with right hand.—C. & C., Titian, ii. 419.

DONI (Dono, Adone), Umbrian school, (1540–1572). Of Assisi, where he painted in the lower Church of S. Francesco the Legend of St. Stephen and other works. In Perugia he painted about 1550 the Last Judgment in S. Francesco; Adoration of the Magi, in S. Pietro; and Julius III. restoring to Perugia its Municipal Government in the Hall of the Magistrates. An altarpiece by him in the Duomo, Gubbio.—Lanzi, i. 349; Ch. Blanc, École ombrienne; Burckhardt, 575.

DONI, AGNOLO, portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 1 ft. 11 in. × 1 ft. 2 in. Half-length, seated near a balustrade, on which rests his left arm; black coat, red waistcoat, black cap, long hair falling on neck. Painted in Florence in 1506; sold, together with the portrait of Maddalena Doni, in 1826, by their descendants, to Leopold II., Grand Duke of Tuscany, for 5,000 scudi. Engraved by Cappelli, by G. Repi, and in Rosini's History of Italian Painting. —Vasari, ed. Mil., iv. 325; C. & C., Raphael, i. 266; Gotti, Gal. di Firenze, 182; Gal. du Pal. Pitti, iv. 92; Müntz, 201; Passavant, ii. 39; Springer, 85; Gruyer, Portraits, i. 97.

DONI, MADDALENA (Strozzi), portrait, *Raphael*, Palazzo Pitti, Florence; wood, H. 1 ft. 11 in. × 1 ft. 2 in. Half-length, nearly full face, with hands crossed in lap; dress red and blue, a gold collar and chain, and pear-shaped pearl pendant. Same history as above. Study in Louvre. Engraved by Delfini.—Gal. du Pal. Pitti, iv. Pl. 93; Müntz, 141, 201; Springer, 60, 85; Gruyer, i. 105, and ref. above.

DONI, PAOLO. See *Uccelli*.

DONNA GRAVIDA (Pregnant Woman), *Raphael (?)*, Palazzo Pitti, Florence; wood, H. 2 ft. 2 in. × 1 ft. 8 in. Half-length, in Florentine costume of 1500, wearing a cap, and a golden chain about her neck; one hand, adorned with rings, resting in her lap, the other holding gloves. Passavant says painted about 1507. Engraved by G. Vitta. —Müntz, 204; Springer, 499; Passavant, ii. 52.

Donna Gravida, Raphael (?), Palazzo Pitti, Florence.

DONNA VELATA (Veiled Lady), *Raphael (?)*, attributed to Unknown, Palazzo Pitti, Florence; canvas, H. 2 ft. 8 in. × 2 ft. A beautiful woman, half-length, seated, seen three-quarters face, turned to left; hair parted and put back behind ears, and head partly covered with a veil, which falls gracefully on each side, enveloping right arm; necklace of black stones; dress, a white plaited chemise, a low bodice trimmed with gold, with white damask sleeve. Supposed portrait of Raphael's mistress, Margherita; bears some resemblance to *Madonna* di San Sisto and to *Fornarina* in Palazzo Barberini. Passavant, Münder, Springer, Ruland, and others, consider this a genuine Raphael; Gruyer, Burckhardt, and Bode think it a Bolognese picture, perhaps after an original by Raphael. Brought to Pitti in 1824 from Villa of Poggio Reale. Engraved by L. Grüner; D. Chiossone; W. Hollar, in reverse, from a copy.—Vasari, ed. Mil., iv. 355; Müntz,

536; Passavant, ii. 276; Springer (Dohme 2ii.), 251; Art Journal (1882), 1.

DONNER, OTTO, born in Frankfort, May 10, 1828. History painter, pupil of the Städel Institute until 1847, then in Paris of Delaroche, and in Munich of Schwind. Visited Italy in 1852, and in 1862 went again to Paris to study under Couture; practised for some years portrait painting there and in London; assisted in 1866 in the painting of Schwind's frescos in the Vienna

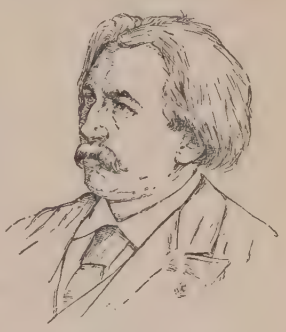
Donna Velata, Raphael (?), Palazzo Pitti, Florence.

Opera House, and was then for ten years in Rome, where he painted genre scenes from Italian life and the antique world; returned to Frankfort in 1876. Works: Lützow's Men beside Körner's Body; Satyr with Nymphs resting after the Chase (1863); Vintage at Ischia; Interior of Pompeiian Winter Garden; The Forsaken, Campanian Tavern; Evening Scene before Herculaneum Gate; Portraits of Prince and Princess Scherbatoff, Princess Bariatinsky, Emperor William (1877).—Müller, 139.

DONZELLO, PIETRO DEL, born in Florence in 1451, died there, Feb. 24, 1509. Florentine school; son of Francesco d'Antonio di Jacopo, bailiff (donzello) of the Signoria of Florence. He and his brother Polito, or Ippolito (born in Florence in 1455, and apprenticed to Neri de' Bicci in 1469–71) were companions in that painter's studio, Florence, as late as 1480. Several panels of doubtful authenticity in the Naples Museum, as well as the wall paintings in the ex-refectory of S. Maria Nuova (probably by an Umbrian master) are attributed to them. De' Domenici, who makes the Donzelli Neapolitans and pupils of Colantonio del Fiore and Andrea Solario, is unreliable.—Vasari, ed. Mil., ii. 485; Burckhardt, 613; C. & C., N. Italy, i. 102; Ch. Blanc, École napolitaine.

DÖPPLER, KARL EMIL, born at Schnepfenthal, Gotha, March 8, 1824. Genre painter; devoted himself at first, from 1844, to architectural painting, lived then for several years in New York, as illustrator, and returned in 1859 to study genre painting in Munich under Piloty. In 1860–70 he was in Weimar, as costume-draughtsman for the theatre and teacher at the art-school, and in 1870 settled in Berlin. Works: Ambuscade in time of Henry III.; The Widow of Sadowa; The Secret, Duchess Maria Anna and Duke Charles of Zweibrücken, National Museum, Munich; The Four Main Festivals of the Year.—Brockhaus, v. 477; Müller, 140; Illustr. Zeitg. (1870), i. 176.

DORÉ, GUSTAVE PAUL, born in Strasburg, Jan. 6, 1833, died in Paris, Jan. 27, 1883. History painter and designer; original name Dorer, changed by him to French form. Went to Paris when fifteen years old and began by contributing sketches to illustrated periodicals. Exhibited in Salon in 1848 pen-and-ink landscape drawings, and in 1855 his first



oil picture, Battle of the Alma, which was followed in 1857 by Battle of Inkermann; but he did not attract notice until 1863, when his Paolo and Francesca da Rimini drew the attention of the critics. Though he executed other ambitious works he too often yielded to the temptation of multiplying work at the expense of thought and finish, and failed to win fame as an historical painter. None deny the wealth of his imagination, or the astounding facility of his hand, but those who best appreciate his powers regret that they were not better directed. As a sculptor he possessed considerable ability. L. of Honour, 1861; Officer, 1879. Works: Tobit and the Angel (1865), Luxembourg Museum; Evening in the Country of Granada, Savoy, Rebellious Angels Cast Down, Titans (1866); Mountebank's Family, Neophyte, Siesta, Andromeda, Triumph of Christianity (1868); The Alps, A Valley (1869); Alms, Savoy (1870); Alsace, Massacre of Innocents (1872); Prayers, Darkness or Night of the Crucifixion, The Desert (1873); Christian *Martyrs*, Dream of Pilate's Wife (1874); Dante and Virgil in the Seventh Circle, House of Caïphas, Vagabonds (1875); *Jesus* Condemned (1876); Christ's Entry into Jerusalem (1877); Ecce Homo, Moses before Pharaoh (1878); The Ascension, Death of Orpheus (1879); Twilight, Souvenir of Loch Corron (1880); Day Dream, Vale of Tears, The Garry in Perthshire, Valley in the Alps (1882). Illustrations of books: Rabelais (1854); Wandering Jew (1855); Balzac's Contes drôlatiques (1862); Dante's Inferno (1861); Attala, Don Quixote (1862); Bible (2 vols., 1865–66); Paradise Lost (1866); La Fontaine's Fables (1867); Tennyson's Idyls of the King (1867–68); Hood's Poems (1870); Baron Davillier's Espagne (1873); Coleridge's Ancient Mariner (1876); Enault's London (1877); Ariosto's Orlando Furioso (1879); Poe's Raven (1883). —Portfolio (1883), 64; L'Art (1883), i. 115; Gaz. des B. Arts, Dec., 1883; Chronique des Arts, 1883; Illustr. Zeitg. (1878), ii. 390; Kunst-Chronik, xviii. 320; Hamerton, Painting in France; Larousse; Jarves, Art Thoughts; Perrier, Études, 153; Claretie, Peintres, etc. (1884), ii. 105; Bruno Meyer, Studien und Kritiken, 92; Zeitschr. f. b. K., i. 31.

DOREUR, LE (The Gilder), *Rembrandt*, William Schaus, New York; canvas, H. 2 ft. 5 in. × 1 ft. 11 in.; signed, dated 1646. Portrait of a man about forty-five years old, face seen in a three-quarter view, with dark beard and moustaches; wears a large slouched hat and a brown jacket; right hand in the breast of his vest. A masterpiece, of great brilliancy of colour. Painted in 1640. From De Morny Collection.—Gaz. des B. Arts (1863), xiv. 292; Smith, vii. 121.

DORIA, ANDREA, portrait, Sebastian del *Piombo*, Palazzo Doria, Rome; wood, a little more than life-size. Standing by a window, on the stone sill of which are two galleys, symbols of his rank as admiral. Painted about 1528. One of the finest portraits in the world.—Vasari, ed. Mil., v. 576; C. & C., N. Italy, ii. 346; Burckhardt, 724.

DORIGNY, LOUIS, born in Paris in June, 1654, died in Verona in 1742. French school; history painter, pupil of his father, Michel D., and of Lebrun. Dissatisfied with the verdict of the Academy, which awarded him the second prize in 1671, he went to Rome, where he studied four years; then painted at Gubbio and Foligno, and, for ten years, in Venice. Married there, and settled in Verona; visited Paris in 1704, and Naples in 1706, on his return to Verona, whence he was called to Vienna in 1711 by Prince Eugene to decorate his palace; painted also in Prague. Excelled as a fresco painter. Works: Susanna at the Bath, Bordeaux Museum; Two Miracles of St. Zeno, Daniel justifying Susanna, Annunciation, College Church, Verona; Dream of Maccabæus, Scenes in Life of Louis de Gonzaga, S. Sebastino, ib.; St. Christopher carrying the Child Jesus, S. Eufemia, ib.; Rape of Sabines, Combat of Horatii and Curatii, Palazzo Giusti, ib.; Theological and Cardinal Virtues, Palazzo Pelegrini, ib.; Feast of

Bacchus, Four Quarters of the Globe, Venus and the Graces, several others, Palazzo Allegri, ib.; Frescos in Palazzi Spolvarini, Murelli, and others, ib.; do. in S. Silvestre, Venice; in Jesuits' Church, Palazzi Tron and Zenobio, ib.; do. representing Patron Saints of Trent and their Martyrdom, Trent Cathedral.—Bellier-Auvray, i. 440; D'Argenville, Abrégé, v. 271; Dussieux, Les Artistes français à l'étranger, 148, 521.

DORIGNY, MICHEL, born at Saint-Quentin (Aisne), in 1617, died in Paris, Feb. 21, 1665. French school; history painter, pupil of Simon Vouet, his father-in-law; received into the Academy in 1663, adjunct professor in 1662, professor in 1664. Works: Flora and Zephyr, Louvre, Paris; Allegory, Madrid Museum.—Bellier-Auvray, i. 440.

DORINDA WOUNDED, *Guercino*, Dresden Gallery; canvas, H. 7 ft. 3 in. × 9 ft. 10 in. Dorinda in the arms of Linco, who shows her wound to Silvio (Guarini's "Pastor Fido"). Painted for Alfonso de Novellara; bought in 1744 in Madrid as a Correggio. Engraved by L. S. Lempereur.

DORNER, JOHANN JAKOB, the elder, born at Ehrenstetten, Breisgau, in 1741, died in Munich, May 22, 1813. German school; history and genre painter, pupil in Freiburg of Rösch, and from 1759 in Augsburg, of Ignaz Bauer; visited North Italy and went to Munich, where, in 1762, he became court painter, and, after a visit to the Netherlands and Paris, in 1766–68, inspector, and in 1777 director of the Gallery. Works: Female Storekeeper (1775), Old Pinakothek, Munich; Portrait of Artist, Augsburg Gallery; seven genre scenes, Schleissheim Gallery.—Allgem. d. Biogr., v. 354; Brockhaus, v. 493.

DORNER, JOHANN JAKOB, the younger, born in Munich, July 7, 1775, died there, Dec. 14, 1852. German school; landscape painter, son and pupil of Johann Jakob the elder, but formed himself chiefly through study from nature; took Claude Lorrain and Karel du Jardin for his models. He visited Switzerland and France in 1801–3, and after his return was made restorer, and in 1808 inspector of the Royal Gallery, in 1815 member of the Hanau, in 1820 of the Vienna and Berlin, and in 1824 of the Munich academies. Works: Views of Landshut and Munich; Environs of Paris; Rhine-Valley near Freiburg; Rocky Landscape near Kochel Lake; The Staubbach near Rütli; Waterfall over Steep Rocks, Storm in Lech Valley, Landscape with Mill near Pasing, View of Walchen Lake, New Pinakothek, Munich Gallery; thirty-six Landscapes in Schleissheim Gallery; Wood-Path (1817), National Gallery, Berlin.—Brockhaus, v. 493; Nagler, Mon., iii. 869.

DORNER, JOHANN KONRAD, born at Egg, near Bregenz, in 1810, died in Rome in 1866. History, genre, and portrait painter, pupil of the Munich Academy under Cornelius; went in 1835 to St. Petersburg, where he painted mostly portraits, besides altarpieces, and was made member of the Academy; returned to Munich and went in 1855 to Rome, where he acquired reputation through historical compositions and genre scenes. Works: Madonna with St. John; another picture with Saints, Munich Gallery.—Allgem. d. Biogr., v. 354; Brockhaus, v. 494.

DOROTHEA. See *Fornarina*.

DOROTHEUS, Roman painter, 1st century A.D. Painted for the Emperor Nero a copy of the Venus Anadyomene of *Apelles* after the original had become impaired by time.—Pliny, xxxv. 36 [9].

DORPH, ANTON (LAURIDS JOHANNES), born at Horsens, Jutland, Feb. 15, 1831. History, genre, and portrait painter, pupil of Copenhagen Academy under Marstrand; went to North Italy and Paris in 1854, where he studied for a few months under Couture; visited Holland, France, and Italy in 1859. Member of Copenhagen Academy in 1871. Works: Peasant Girl knitting (1854), Copenhagen Gallery; Christ on the Cross (1858); Fishermen at Sorrento (1861); Street Scene at Sorrento (1862); Christ with Martha and Mary, St. Stephen's, Copenhagen; Ascension, Trinity

Church, ib.; Christ blessing the Children, Holmens Church, ib.; Give unto Cæsar! Christ and Disciples at Emmaus; Young Wife awaiting Husband's Return (1867); Little Girls playing in the Downs (1868), Catching Hornfish (1880), Copenhagen Gallery.—Sigurd Müller, 79; Weilbach, 135.

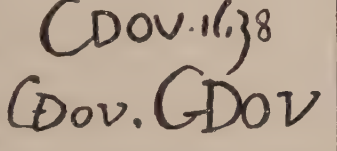
DOSSI, BATTISTA. See *Dossi*, Giovanni.

DOSSI, GIOVANNI (Giovanni di Lutero, called Dosso Dossi), born at Dosso, near Ferrara, about 1749, died at Ferrara in 1542. Lombardo-Ferrarese school; scholar of Lorenzo Costa; became a favourite of Duke Alfonso I. of Ferrara, for whom he painted a large picture, and an altarpiece, Cathedral of Ferrara, representing St. Bartholomew and St. John at Patmos (1527). Many of his works, in the Ducal Palace at Ferrara, were destroyed by fire in 1718. His brother Battista (died 1548), a noted landscape painter, assisted him in painting the Labours of Hercules, in the Cortile of this palace, a Madonna with Saints (1522), Cathedral at Modena, and frescos in the Castle at Trent, now destroyed. Ariosto, in the Orlando Furioso (xxxiii. 2), mentions the brothers together with Leonardo da Vinci, Mantegna, and Gian. Bologna. Dosso Dossi is said to have spent six years in Rome and five in Venice. Other works: Annunciation, *Madonna* with Saints, Ferrara Gallery; *Bacchanal*, Palazzo Pitti, Florence; Justice, Diana and Endymion, One of the Hours, Peace, the Four Doctors of the Church, a Dream, and Judith, Dresden Gallery; *Circe*, Palazzo Borghese, Rome; St. Sebastian, Brera, Milan.—Vasari, ed. Mil., v. 96; Baruffaldi, Vite degli Artifici Ferraresi (Taddei, 1844); Seguier, 59; Rio, Art. Chrétien, iii. 445; Cittadella, Notizie relative a Ferrara (1864), 530, 605; Lübke, Gesch. ital. Mal., ii. 387; Lermolieff, 136; Zeitschr. f. b. K., x. 264, 269.

DOU (Dov, Dow, Douw), GERARD, born at Leyden, April 7, 1613, died there, buried, Feb. 9, 1675. Dutch school; received first instruction in drawing in 1622 from the engraver Bartholomeus Dolendo, in 1624 apprenticed to the glass painter Kouwenhoven, and in 1628 entered Rembrandt's studio, where he remained three years. To Rembrandt he owed his harmonious treatment of the chiaroscuro and depth of colour, but his careful and delicate touch, which, especially in his portraits, is incalculably minute, precluded the free and energetic treatment of his master. Choosing his subjects mainly from the narrow circle of the family life of the middle and lower classes, he frequently represented them at dusk or by candlelight, with masterly skill. Works: *Poulterer's* Shop, Artist's Portrait, Artist's Wife, National Gallery, London; Girl scouring Pan, Girl chopping Onions, Grocer's Shop, Old Woman watering Flowers, Portrait of Old Man, Buckingham Palace; Violin Player (1637), Artist's Portrait, Bridgewater Gallery; Village Lawyer, Old Couple with Hurdy-Gurdy, Earl of Lonsdale, Lowther Castle; Hermit Praying, Old Man in a Cellar, Ashburton Collection; Young Girl at Window conversing with Boy, Man teazing with a lighted Candle Old Woman asleep, Hope Collection; Painter in his Room writing, Baring Collection, London; Lady playing Virginal, Dulwich Gallery; *Dropsical* Woman, Reading the Bible, Cook-Maid, *Greengrocer*, Trumpeter and 7 others, Louvre; Le Ménage, Young Woman with a Lamp at Window (2), Hermit (2), one dated 1664, Portrait Figures in Landscape by Berchem, Old Woman

fishing (1653), Evening *School*, National Museum, Amsterdam; Old Lady in Fur, Old Warrior, Cassel Gallery; Artist's Portrait, Astronomer (1657), Old Man reading, Brunswick Museum; Penitent Magdalen (1638), Old Woman, The Store Room, Berlin Museum; Artist drawing in a Book, Artist before Easel, Girl plucking Grapes, Artist playing Violin, Schoolmaster cutting Pen, Dentist, Hermit Praying, Young Girl watering Plant, Still Life, and 11 others, Dresden Gallery; Painter before Easel (1649), Charlatan (1652), Maid with Lantern at Window (1658), Artist's Portrait (1663), Herring Seller (1667), Hermit in Prayer (1670), ten others, Old Pinakothek, Munich; Physician (1653), Old Woman watering Flowers, Vienna Museum; Man Reading, Woman examining Money, Physician and Old Woman, Herring Seller, Woman winding Yarn, Artist with Violin, Hermit, Young Man Reading, Nude Girl beside Water, Young Woman about to Bathe, Young Man about to Bathe, Hermitage, St. Petersburg; Artist's Portrait, Evening

School, Cake Seller, Uffizi, Florence. At Narischkine sale (1883), Fish Merchant, 50,000 fr.; Frugal Repast, 13,000 fr.—Kugler (Crowe), ii. 205; Ch. Blanc, École hollandaise; Schnaase, Niederländische Briefe; Allgem. d. Biogr., v. 336; Dohme, 1ii.; Immerzeel, i. 190; Kramm, ii. 359; Art Journal (1881), 102; Wedmore, 152.



DOUCET, LUCIEN, born in Paris; contemporary. Figure and portrait painter, pupil of J. Lefebvre and G. Boulanger. Medal, 3d class, 1879. Works: Adam and Eve (1877); Atala, Portrait (1878); Portraits (1879); do. (1880, 1882); Hagar (1883).

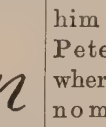
DOUFFET (Doufeet, Doofeet, Duffeit), GERAERT, born at Liége, in 1594, died there in 1660. Flemish school; history and portrait painter, pupil of Rubens. Went in 1614 to Italy, where he devoted himself so entirely to the study of the great Italian masters that the influence of Rubens is traceable only in the warm flesh-tones of his well-drawn portraits. He returned home in 1622. Works: Pope Nicholas V. at Grave of St. Francis, Finding of Cross by Empress Helena, Two Portraits (one dated 1624), Old Pinakothek, Munich; Christ appearing to Apostles, Augsburg Gallery.—Biog. nat. de Belgique, vi. 150; Michiels, x. 118.

DOUGHTY, THOMAS, born in Philadelphia, July 19, 1793, died in New York, July 24, 1856. Landscape painter, self-taught. Began the practice of art in 1820, after which he painted successfully in London, Paris, and the United States. Works: Scene on the Susquehanna; Old Mill; Delaware Water-Gap; Peep at the Catskills; View near Paris; View on the Hudson; Landscape (Boston Athenæum); Landscapes (Academy of Fine Arts, Philadelphia); Wind Storm, Departure of Columbus from Palos, Mrs. J. Harrison, Philadelphia.

DOUILLARD, ALEXIS MARIE LOUIS, born at Nantes, June 28, 1835. History and portrait painter; pupil in Paris of Hippolyte Flandrin, Gleyre, and Gérôme. Medal, 3d class, 1878. Works: Christ on the Cross (1875), Palais de Justice, Paris; Death of St. Louis (1881); Death of the First-born (1883); Education of the Virgin (1884), Church of Paimbœuf; Portraits (1885).

DOUVEN, JAN FRANS VAN, born at Roermonde in 1655, died in Düsseldorf in 1727. Flemish school; portrait painter, pupil of Gabriel Lambertin. Called to Düsseldorf by the Elector Johann Wilhelm, who took him to Vienna and recommended him to the Emperor Leopold. Having successfully painted the portraits of the Emperor and Empress, he received many orders from royal personages and nobles. His portraits of 3 emperors, 3 empresses, 5 kings, 7 queens,

and many princes are distinguished for colouring, conception, and likeness. Works: Susanna at the Bath, Bathsheba Bathing, portrait of Elector of Cologne, Cassel Gallery; Portraits in Augsburg and Munich Galleries, in the Uffizi (5), and in Pal. Pitti (5), Florence.



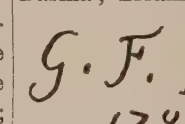
His son Bartholomeus (born 1688) painted many portraits in his manner. Works: The Three Graces, female portrait, Cassel Gallery.—Immerzeel, i. 193.

DOUW. See *Dou*.

DOUZETTE, LOUIS, born at Triebsees, Pommerania, in 1834. Landscape painter, pupil in Berlin of Eschke; was at first a house painter for five years, then painted flowers and small landscapes. In 1864 he visited Rügen and the Baltic coast, and in 1865 Sweden. Works: Miller's Farm by Moonlight, Midnight Sun at Tornea, Moonlight Night in Winter (1865); Village Smithy in Winter, Landscape near Söderham, Swedish Coast by Moonlight (1866); Farm-House after Storm, Moonlight on Ruins, Landscape in the Mark, At Forester's House (1867–68); Winter Evening in the Woods (1875); Moonlight on Mill-Pond, Dutch Canal by Moonlight, Wood-Hut at Moonrise.—Meyer, Con. Lex., xviii. 252; Müller, 142.

DOW (Douw), SIMON VAN, born in Antwerp about 1630, died there after 1677. Flemish school; landscape and animal painter; master of the guild in 1654. Works: Cavalry Skirmish in a Landscape, Liechtenstein Gallery, Vienna; Horse and Cattle Show, Schwerin Museum; Landscape with Figures and Cattle (1671), Lille Museum.—Van den Branden, 1036.

DOYEN, GABRIEL FRANÇOIS, born in Paris in 1726, died in St. Petersburg, June 5, 1806. French school; history painter, pupil of Carle van Loo; obtained the grand prize in 1746, and in 1750 went to Rome, where he studied the works of Annibale Carracci, Lanfranco, and Pietro da Cortona, and thence to Naples, to study Solimena. Returned to France in 1755, became member of the Academy in 1759, and professor in 1776. In 1791 Catharine II. called him to St. Petersburg, where he was nominated professor at the Academy andcontinued in favor under Paul I. Works: Le Miracle des Ardents, St. Roch, Paris; Death of St. Louis, St. Eustache, Paris; Triumph of Amphitrite, Louvre; Portrait of Crébillon, Rouen Museum; Study of a Head, Nantes Musem; Adoration of the Magi, Darmstadt Museum; Virginia killed by her Father in the presence of Appius Claudius, Parma Museum: Andromache and Astyanax, in Parma; Triumph of Metellus, Andromache, Diomed Fighting (Prince Youssoupof); and others in Russia.—Ch. Blanc, École française, ii.; Bellier de Chavignerie, i. 445; Lejeune, Guide, iii. 82.



DOYEN, GUSTAVE, born at Festieux (Aisne), Dec. 29, 1837. Figure and portrait painter, pupil of Bouguereau and of Reverchon. Medal, 3d class, 1882. Works: Interrupted Reading (1875); Jealousy (1876); Contemplation (1878); The Lesson (1879); Musical Matinée, Portrait (1880); Joan of Arc, Bather (1881); The Old Woman (1882); On the Bank of a Brook (1883).

DOYLE, RICHARD, born in London in 1826, died there in 1883. Water-colour painter and caricaturist; son and pupil of John Doyle (1797–1868), caricaturist. Is best known as a contributer of drawings to Punch and as a book-illustrator, but has also exhibited many water-colour drawings at the Grosvenor Gallery. Among those in

1877 were: Dame Blanche, Ariel, Return of Dragon Slayer, Witch's Home, Enchanted Tree, Haunted Park, Fairy Rings, Kelpie Stone, and Haworth Rectory. Other works: Rose-Red and Snow-White, Fish out of Water (1878); Pied Piper of Hamelin, Peace or War (1879); Battle of Elves and Frogs (1880); Sailor and Monkeys, Triumphal Entry of the Queen (1881); Welsh Legend (1882); Home of Charlotte Brontë, Schwein-General of Nassau (1883).

DRAEGER, JOSEF ANTON, born at Trèves in 1800, died in Rome in 1843. History painter, pupil in Dresden of Kügelgen; went in 1821 to Italy and settled in Rome, where he painted religious and historical subjects with unusual glow and brilliancy of colour, in imitation of the Venetian masters. Works: St. Matthew (1820); St. Cecelia; The Shepherds; The two Roman Women; Moses at the Well, National Gallery, Berlin.—Brockhaus, v. 519.

DREBER, FRANZ, born in Dresden, Jan. 9, 1822, died at Articoli di Campagna, Rome, Aug. 3, 1875. Landscape painter, pupil of the Dresden Academy and of Ludwig Richter; went in 1841 to Munich and later to Rome, where he settled, visiting Germany only temporarily in 1850–51 and 1866. His name was really Karl Heinrich, but he called himself Franz after his uncle and signed his pictures with that name. Works: Ravine with bathing Nymph; Wood-Landscape; Four Seasons, View in the Campagna; Sea-Shore with Nymphs; Psyche crowned by Eros; Ulysses by the Sea; Group from Saturnian Age; Landscape with Diana's Chase, Autumn in Sabine Mountains, National Gallery, Berlin; Good Samaritan (1848), Dresden Gallery; Sappho, Schack Gallery, Munich.—Allgem. d. Biogr., v. 385; Kunst-Chronik, xi. 681.

DRESSLER, ADOLF, born at Breslau, March 14, 1833, died there, Aug. 7, 1881. Landscape painter, pupil in Breslau of König and of Resch, and in Frankfort of the Städel Institute under Jacob Becker; after a trip to the Tyrol, settled in Breslau in 1862. Honorary member of the Société belge des Aquarellistes in 1866. Professor in 1880, at the newly-created Art-school at Breslau. Works: Ideal Landscape; Sylvan Solitude; View of Capri; Rothwasser Valley in the Riesengebirge; View in the Eulengebirge; River Landscape in Silesia; Flat Country on the Oder with Landing; River Landscape in Midsummer.—Kunst-Chronik, xviii. 362.

DREUX, ALFRED DE, born in Paris in 1812, died in March, 1860. Genre and portrait painter, pupil of Léon Cogniet. Became known chiefly through his hunting-pieces and animated though exaggerated representations of horses. Medals: 3d class, 1834; 2d class, 1844, 1848; L. of Honour, 1857. Works: Interior of a Stable, Colt jumping a Ditch (1831); Alone at the Rendezvous; Race for a Kiss; Lady of the Castle (1847); Rich and Poor, Breakfast too Hot, Dog and Cat, Intimacy, The Return, The Death, Martyrdom of St. Hippolytus, Battle of Baugé, Hunting with a Falcon, Time of Charles VII., Imperial Guard (1855); Portraits of the Duke of Nemours on horseback, of Napoleon III. and others.—Ch. Blanc, École française; Lejeune, Guide, iii. 82; Gaz. des B. Arts (1860), v. 26.

DRÖLLING, MARTIN, born at Oberbergheim, near Colmar, baptized Sept. 19, 1752, died in Paris, April 16, 1827. Genre painter; formed himself without a teacher by studying the pictures of Dutch masters, and painted a great number of family and conversation scenes in the style of Greuze, which were very popular. Works: Interior of a Kitchen (1815), Louvre; Broken Pitcher; Curious Treasure; Village Family hearing a Letter Read; Good Samaritan, Lyons Museum; Little Commissionaire, and

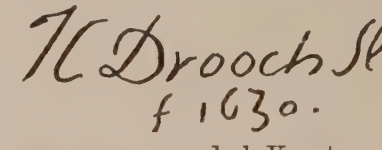
others, M. Burat, Paris; Little Girl Drawing; Going to Market; The Farmer; The Good-Morning, Village Interior, Quilting

(1795); Repentant Girl; Little Boy with Violin (1800).—Ch. Blanc, École française; Jal., 507; Lejeune, Guide, i. 386.

DRÖLLING, MICHEL MARTIN, born in Paris, March 7, 1786, died there, Jan. 9, 1851. History and portrait painter, son and pupil of Martin D.; then studied with David, and after obtaining the grand prize, studied in Rome. Returned to Paris, he painted scenes from sacred and profane history, graceful in composition, and correct in drawing. Member of the Institute in 1833. He formed many excellent pupils—such as Breton, Chaplin, and Henner. His later and larger pictures are inferior to his earlier ones. Medals: 2d class, 1817; 1st class, 1819; L. of Honour, 1837. Works: Death of Abel (about 1810, one of his best); Orpheus and Eurydice (gold medal, Salon, 1819); Good Samaritan (1824), Lyons Museum; Ulysses carrying off Polyxena (1827); St. Surin (St. Andrew, Bordeaux); Death of Richelieu (1831); Marie-Antoinette taking Communion (Expiatory Chapel in the Conciergerie); A large ceiling in the Louvre representing Law spreading its benefits over the Earth; Christ among the Doctors, Notre Dame de Lorette.—Bellier de la Chavignerie, i. 447; Jal., 508; Larousse.

Dropsical Woman, Gerard Dou, Louvre.

DROOCH-SLOOT (Droech-Sloot, Droogsloot), JOOST CORNELISZ, born in Utrecht (?) end of 16th century, died after 1666. Dutch school. Admitted to St. Luke's guild, Utrecht, 1616, its dean in 1623. Painted historical and biblical subjects and landscapes, but principally village festivals, which he enlivened with a great number of figures. Works: Troops passing through a Village (1645), Louvre; Kirmess (1649), Rotterdam Museum; Duel between Lieutenant Gerhards and M. Briautês (1630), Vienna Museum; Pool of Bethesda (1643), Brunswick Museum; Replicas in Antwerp and Berlin Museums; Kirmess (1652), Dutch Village (1652), National Museum, Amsterdam; Frozen Canal in Holland, Hermitage, St. Petersburg; others in Museums of Berlin, Dresden, Cassel, and Madrid.—Archief.



v. nederl. Kunstgesch., ii. 254; Burger, Musées, ii. 275; Immerzeel, i. 197; Kramm, ii. 371; De Stuers, 33.

DROPSICAL WOMAN (Femme hydropique), Gerard *Dou*, Louvre; wood, H. 2 ft.

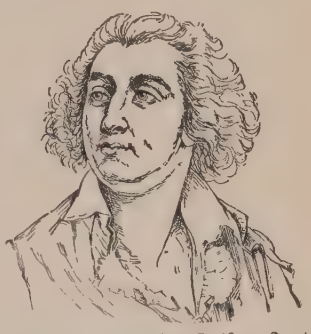
7 in. × 2 ft. 1 in. In a lofty, handsomely furnished apartment, with a piece of rich tapestry suspended from the ceiling and draped to one side, a group of four figures, in front of an arched window; a sick lady seated in a chair, her weeping daughter kneeling at her feet and holding one of her hands, a female attendant offering refreshment with a spoon, and a physician in purple silk robe, standing in foreground examining a urinal. Purchased for 30,000 florins by the Elector Palatine, who presented it to Prince Eugène; after his death passed to House of Savoy and placed in Turin Gallery, whence transferred by French to the Louvre; on restoration of pictures in 1815 the French government redeemed it by payment of 100,000 fr. Engraved by Fosseyeux; Claessens; Châtaigner.—Musée français; Filhol, vi. Pl. 367; Smith, i. 32; Ch. Blanc, École hollandaise.

DROST, GERAERT, born about 1638, died about 1690. Dutch school; pupil of Rembrandt, and painted in his manner, although somewhat exaggeratedly. Studied also in Rome. Works: Decollation of John Baptist, Amsterdam Museum; Noli me Tangere, Cassel Gallery; Man in Brown Coat, Old Man instructing Boy (?), Argus and Mercury (?), Dresden Gallery; Argus and Mercury, Vienna Museum.—Kramm, ii. 372; Vosmaer, Rembrandt, (1868), 163.

DROUAIS, FRANÇOIS HUBERT, born in Paris, Dec. 14, 1727, died there, Oct. 21, 1775. French school; portrait painter, son and pupil of Hubert D.; continued his studies under Nonnotte, Carle van Loo, Natoire and Boucher, was received into the Academy in 1758, and later became court painter. He painted the royal family and many of the famous men and women of his time. Works: Portraits of Comte d'Artois, afterwards Charles X., and of Marie-Adélaide Clotilde, afterwards Queen of Sardinia (1763), Louvre; portraits of Louis de Bourbon, Louis XVIII., Louis XV., Mme. Dubarry, Comte d'Artois, Mme. Clotilde, and the sculptor Edmé Bouchardon, Versailles Museum; portrait of Couston, École des Beaux Arts; portrait of Prince Dimitri Galitzin (1762, engraved by J. Tardieu); portrait of Gen. Duhamel (engraved by Moitte); portrait of Beaudieu de Laval, dancing teacher of the royal family; Mme. de Pompadour, Orleans Museum.—Ch. Blanc, École française; Bellier de la Chavignerie, i. 448; Gaz. des B. Arts (1881); Villot, Cat. Louvre.

DROUAIS, HUBERT, born at La Roque (Eure), May 5, 1699, died in Paris, Feb. 9, 1767. French school; portrait painter; first instructed by an obscure artist in Rouen, then by De Troy in Paris, and after the latter's death was much employed by Jean B. van Loo, Alexis Simon La Belle, Oudry, and Nattier. He painted the Marquise de Pompadour several times, and benefited by her patronage. Works: Portrait of the painter Christophe, École des Beaux Arts; portrait of the sculptor Lorrain, Versailles.—Jal, 508; Lejeune, ii. 286.

DROUAIS, GERMAIN JEAN, born in Paris, Nov. 25, 1763, died in Rome, Feb. 13, 1788. French school; history painter, son and pupil of François Hubert D., then studied with Brenet, and in the school of David, where in 1784 he obtained the first prize and aroused enthusiasm by his Christ and the Canaanite Woman. Went to Rome with David and studied the antique and Raphael, but died suddenly after a few years. Works: Christ and the Canaanite Woman, Marius in Prison at Minturnæ, Louvre; Wounded Gladiator, Rouen Museum; Philoctetus in the Island of Lemnos, M. Goupil, Paris; Departure of Tiberius Gracchus to demand the Execution of the Agrarian Law; portrait of Buffon, Narischkine sale (1883), 14,300 fr.; portrait of the Countess de Buffon, do., 15,600 fr.—Ch. Blanc, École fran-



çaise ; Villot ; Lejeune, Guide, iii. 82 ; Gaz. des B. Arts, Chronique, 1883.

DROUGHT IN EGYPT, Jean François *Portaels*, Corcoran Gallery, Washington; canvas, H. 9 ft. × 7 ft. 3 in. Illustration of Psalms, lxxviii. 44. Painted in 1873. Awarded the gold medal, Exhibition at Crystal Palace, Sydenham, for the best picture, without regard to school or subject.—Art Journal (1874), 30.

DROVE AT THE FORD, William *Hart*, Corcoran Gallery, Washington ; canvas, H. 4 ft. 6 in. × 3 ft. 2 in. A drove of cattle leaving a dusty road, at close of day, to cross a stream overarched by trees. Painted in 1874.

DRUMMOND, JAMES, born in Edinburgh in 1816, died there, Aug. 12, 1877. History painter, pupil of Sir Wm. Allan ; exhibited first at Scottish Academy in 1835 ; became an A.S.A. in 1846, and S.A. in 1852 ; curator of National Gallery, Edinburgh, in 1868. Works : Return of Queen Mary to Edinburgh after Surrender at Carberry Hill, James I. of Scotland seeing his Future Wife at Windsor, Porteous Mob, Montrose on Way to Execution, National Gallery, Edinburgh ; Peace, War, Queen Victoria ; Old Mortality, Cromwell in Edinburgh ; Claverhouse and Duke of Gordon (1865).—Redgrave.

DRUMMOND, SAMUEL, born in London, Dec. 15, 1763, died there in August, 1844. History painter, pupil of Royal Academy ; became an A.R.A. in 1808 ; afterwards curator of painting school. Works : Woodman (1801); Drunken Seaman Ashore, Crazy Jane (1804); Battle of Trafalgar ; Death of Nelson ; Admiral Duncan receiving Sword of Admiral De Winter, Greenwich Hospital ; Portrait of Sir Isambard Brunel, do. of Mrs. Fry, National Portrait Gallery ; Portrait of Charles Mathews, elder.—Redgrave.

DUBBELS, HENDRIK, second half of 17th century. Dutch school ; marine painter, of whose life so little is known that he alternately passes for the master and the scholar of L. Backhuysen. Painted sea-coasts, calms, and storms with great truth, masterly aerial perspective, beauty of lighting, and breadth and softness of execution. His sea-pieces are frequently attributed to Backhuysen. Works : River Landscape, Coast Scene, National Museum, Amsterdam ; do., Palazzo Pitti, Florence ; Marine View, Duke of Bedford, London ; Calm, Cassel Gallery ; Dutch Men-of-War, Copenhagen Gallery ; Shipwreck and Storm, Stockholm Museum ; Marine Views (2), Dresden Gallery.—Kugler (Crowe), ii. 500 ; Kunst-Chronik, xix. 424.

DUBOIS, AMBROISE, born in Antwerp in 1543, died at Avon, near Fontainebleau, Jan. 29, 1614. Flemish school ; history painter ; went to Paris in 1568, already an able artist, and was extensively employed by Henry IV. at Fontainebleau, in the Louvre, and the Luxembourg. Works : Charicles enduring the Test of Fire, Louvre ; Theagenes and Charicles, Fontainebleau ; 14 pictures in the Oval Room at Fontainebleau, in which Louis XIII. was born (dated 1600).

—Ch. Blanc, École française ; Fétis, Les Artistes belges, à l'étranger, i. 359 ; Jal, 509 ; Lejeune, i. 408.

DUBOIS, CHARLES EDWARD, born in New York ; contemporary. Landscape painter, pupil of Gleyre and Français in Paris. Sketched in Venice and Rome. Works : Cottages of Zeeland, Village of Auvernier (1873); Windmill near Dordrecht —Netherlands ; Willows at East Hampton (1876); Morning on the Prairie, Autumn, Morning in Venice, Evening at East Hampton (1878); Under the Olives at Mentone (1884); At the Foot of Monte Pelegrino—

Palermo, Ruins of Greek Theatre at Taormina—Sicily (1885).

DUBOIS, FRANÇOIS, born in Paris, May 11, 1790, died there, Feb. 8, 1871. History painter, pupil of Regnault and of the École des Beaux Arts; won the 2d grand prix in 1817, and the 1st grand prix in 1819. He was a careful painter in a style now out of fashion, but he received many orders for pictures from the Government in his day. Medal, 1st class, 1831. Works: Themistocles with Admetus (1819); Clovis when a Child found by a Fisherman (1822), St. Louis landing at Damietta (1827), Amiens Museum; Marguerite d'Anjou taken by Brigands (1833), Angers Museum; St. Luke releasing the Prisoners (1827), St. Leu, Paris; Death of Manlius, Young Woman of Albano (1831); Distribution of Colours to the National Guard (1831), Coronation of Pepin the Short (1838), two portraits of French Marshals, Versailles Museum; The Annunciation, Notre Dame de Lorette; Baptism of Clovis, The Ascension of Christ (1859), ordered by the State.—Bellier de la Chavignerie, i. 454; Larousse.

DUBOIS, GUILLAM, died in Haarlem, buried July 7, 1680. Dutch school; landscape painter, whose manner is a mixture of that of Ruysdael and Everdingen. Master of the guild at Haarlem in 1646. His journey through the Rhine provinces with Vincent Laurensz van der Vienne, in 1652–53, gave him subjects for numerous pictures. Works: Mountain Landscape, Berlin Museum; another, Czernin Gallery, Vienna; another, Städel Gallery, Frankfort; Village on Seashore, Baron Speck von Sternburg, Lützschena, near Leipsic; View on Rhine, Dulwich Gallery.—Kugler (Crowe), ii. 481.

DUBOIS, LOUIS, born in Brussels in 1830, died there, April 28, 1880. Genre, landscape, and animal painter, among the most prominent followers of Courbet, though not his pupil, and the foremost representative of the realistic school in Belgium. Works strongly resemble those of Jacob Jordaens. Works: Trinitarian Monk, Priest preparing for Mass (1857); The Storks (1860), Brussels Museum; Roulette, Choir-Boy (1860); Solitude, Landscape with Dead Roe (1863); Rice-Eater (1872); Eva, Healthy Country (1875); Billiard Player, The Scheldt, Landscape (1878); Flemish Interior, The Mill, Autumn in the Ardennes, Cranes and Ducks, Sunset, Sunrise on a Swamp, The Meuse near Dordrecht.—Brockhaus, v. 606; Meyer, Con. Lex., xix. 243.

DUBOULEAU, JEAN AUGUSTE, called Dubouloz, born in Paris, Feb. 20, 1800, died there, Aug. 23, 1870. History painter, pupil of Gros, and of the École des Beaux Arts, where he made eight unsuccessful attempts to win the grand prix. Medals: 3d class, 1838; 2d class, 1840. Works: Louis XI. Hunting, Quentin Durward and Master Pierre, Louis XI.'s Breakfast, Crillon's Piety, the Preacher of Pontoise, The Courage of a Peasant of Pontoise during King John's Captivity, Christ on the Mount of Olives (1824 to 1840); The Temptation, May (1857); The Invasion (1861); The Tempters, The Call to Wake Up, Blind Man's Buff (1863); The Pirates (1864); Vive les Brunes! Vive les Blondes! License destroying Liberty (1865); The Swing, A Rural Offence (1866); Sick Child, Jugglers (1868); Group of Children (1869); Little Bathers (1870); and a number of portraits.—Bellier de la Chavignerie, i. 458; Larousse.

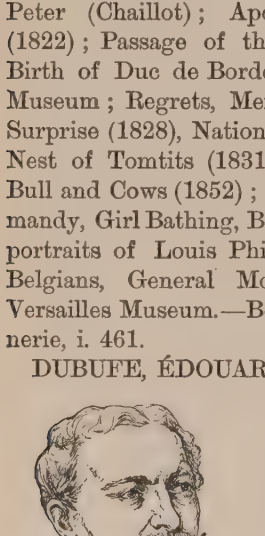
DUBOURCQ, PIERRE LOUIS, born in Amsterdam, April 25, 1815, died there in 1873. Landscape painter, pupil at Hilversum of Jan van Ravenswaay, and at The Hague of Andreas Schelfhout; visited in 1836–37 Belgium, Germany, Switzerland, North Italy, and France, in 1844–45 Italy and Sicily, and in 1846 Holland, England, France, and Germany. Works: View near Orléans; Inundation; Lake Albano; Roman Campagna; View on Isle of Jersey; Cemetery at Baden, National Museum, Amsterdam; View near Rome, Museum Fodor, ib.—Müller, 145.

DUBREUIL, TOUSSAINT, born in Paris in 1561, died there, Nov. 22, 1602. French

school; history painter, pupil of Fréminet; worked for many years in Paris, Fontainebleau, and St. Germain en Laye. Works: Jesus appearing to Mary Magdalen; Descent of the Holy Spirit; The Earth; Fire. The History of Ulysses, at Fontainebleau, begun by Primaticcio, was finished by Dubreuil.—Ch. Blanc, École française; Larousse.

DUBUFE, CLAUDE MARIE, born in Paris in 1790, died there, April 24, 1864. Genre and portrait painter, pupil of David. He was the last of David's school, having all its faults with few of its good qualities; but was as popular with the public as he was abused by the critics. Medal, 1st class, 1831; L. of Honour, 1837. Works: Achilles protecting Iphigenia; Roman Family dying of Hunger (1810); Christ allaying the Tempest (1819, St. Leu, Paris); Release of St. Peter (Chaillot); Apollo and Cyparissa (1822); Passage of the Bidassoa (1824); Birth of Duc de Bordeaux (1824), Orléans Museum; Regrets, Memorials (1837); The Surprise (1828), National Gallery, London; Nest of Tomtits (1831); Republic (1849); Bull and Cows (1852); Village Girls of Normandy, Girl Bathing, Birth of Venus (1859); portraits of Louis Philippe, Queen of the Belgians, General Montesquiou-Fesenzac, Versailles Museum.—Bellier de la Chavignerie, i. 461.

DUBUFE, ÉDOUARD, born in Paris in 1818, died in Versailles, Aug. 11, 1883. History and portrait painter, son and pupil of Claude Marie, studied afterwards under Paul Delaroche; between 1841 and 1846 he painted religious pictures, but later confined himself to portraits. Medals: 3d class, 1839; 2d class, 1840, 1855, 1878; 1st class, 1844; L. of Honour, 1853; Officer, 1869. Works: Annunciation (1839); Miracle of Roses (1840); Poetry and Music (1840); Tobias (1841), Lisieux Museum; The Three Cardinal Virtues (1842); Bathsheba (1844); Morning Prayer (1844), Tuileries, Paris; Prisoner of Chillon (1846), Aix Museum; Sleep (1866); *Prodigal* Son (1867); Death of Adonis (1877); Portraits of his Wife (1842); Jules Janin and Paul Gayrard (1846); Empress Eugénie (1855); Rosa Bonheur (1857); Congress of Paris (1857), Versailles Museum; Princess Mathilde, Duchess de Medina Cœli, Marquise de Gallifet, Princess Ghika (1861); Robert-Fleury (1863); Gounod (1867); Gen. Fleury, Comte de Nieuwerkerke (1869); Medje (1872); Alexander Dumas, Jr. (1873); Philippe Rousseau (1876), Émile Augier (1876), Luxembourg Museum.—Bellier de la Chavignerie, i. 461; Larousse, vi. 1,320; Müller, 145; Meyer, Gesch., 390; Kunst-Chronik, xviii. 696; Vapereau.



DUBUFE, GUILLAUME, born in Paris; contemporary. Genre and portrait painter, son and pupil of Édouard Dubufe; student also of Mazerolle. Medals: 3d class, 1877; 2d class, 1878. Works: Study (1877); Saint Cecilia (April, 1878); Music, Sacred and Profane (1882); A Nest (1884).—Zeitschr. f. b. K., xvii. 376.

DUC. See *Ducq.*

DUCCIO DI BUONINSEGNA, born in Siena about 1260, died after 1339. Sienese school; the earliest great painter of Siena, where he is first heard of in 1282. In 1285 he was in Florence, as records show that he then contracted to paint an altarpiece of the Madonna for S. M. Novella, probably never executed, and in the autumn of that year at Siena, where he was appointed to fill an office, which he held until 1291. In 1301 he began a Majesty for the chapel of the Public Palace of Siena, of which no record remains, and seven years later commenced for the Duomo the famous altarpiece by which he is best known. In 1310 it was carried by the rejoicing people in procession through the streets to be installed in its destined place. The panel, on one side of which was painted the Virgin enthroned

with Saints, Bishops, and Angels, and on the other the Passion in twenty-eight subjects, was afterwards divided, and the parts hung one at each end of the transept. Preserving traditional types, Duccio gave the Madonna the hitherto unknown and afterwards characteristic grace of Sienese Madonnas, and treated attitudes, draperies, and proportions with a then novel approach to correctness. The scenes from the Passion show the same clinging to past forms, the same effort to follow nature, and convey a like impression of life and power imperfectly realized. The few other works of this remarkable painter are two pictures of the Madonna with Saints in the Siena Academy; a Crucifixion, Madonna, and other subjects, belonging to the Queen of England; a Madonna with Angels, Prophets, and Saints, National Gallery, London; and the Preaching of St. John Baptist, and SS. Peter and Paul, Rambona Collection, Cologne.—C. & C., Italy, i. 40; Vasari, ed. Mil., i. 653; Burckhardt, 491; Dohme, 2i.; Sienesische Malerschule; L'Art (1878), iii. 151; Lübke, Gesch. ital. Mal., i. 99.

DUCHATEL (du Chastel), FRANS, born in Brussels in 1616 or 1625, died there in 1694. Flemish school; genre and portrait painter, pupil and imitator of Teniers the younger. A sojourn in France brought him under the influence of Van der Meulen. Good draughtsman and colourist. Works: Portraits of a Cavalier and two other Persons, Louvre; Charles II. of Spain receiving

F Duchatel pinx

Homage (1668), Ghent Museum; Panorama of Valenciennes (1656), Antwerp Museum (attributed to Teniers); Portrait of Flemish Nobleman, Berlin Museum.—Biog. nat. de Belgique, vi. 224; Ch. Blanc, École flamande; Gaz. des B. Arts (1862), xii. 5, 247.

DUCHET. See *Dughet.*

DUCIS, LOUIS, born in Paris, Nov. 1, 1773, died March 2, 1847. French school; history and portrait painter, pupil of David; also studied in Italy. Medal, 1st class, 1808; L. of Honour, 1832. Works: Hero and Leander, Orpheus and Eurydice, Origin of Painting (1808); Pyramus and Thisbe (1810, 1812); Tasso reading his Jerusalem Delivered, Captivity of Tasso (1814); Death of Tasso (1817); The Arts influenced by Love (4), Mary Stuart, Sculpture (1822); Bianca Capello and her Lover in Flight (1824); Captivity of Jeanne d'Arc (1831); View of Paris from Pontneuf (1838); Mary Stuart and Rizzio, Portraits, Aix Museum; Van Dyck painting his First Picture, Lyons Museum.—Bellier de la Chavignerie, i. 465.

DUCK (Duc, Le Duc, Van Duck), A. J., flourished about 1630–50, probably at Haarlem. Dutch school; genre and portrait painter; formed himself under the influence of Dirk Hals; hitherto erroneously identified with Jan le Ducq, the animal painter. Works: Guard-room, Marauders, Louvre; Stable, Portrait of an Officer (attributed to A. Palamedes), National Museum, Amsterdam; five pictures, Gotha Museum; three, Old Pinakothek, Munich; Foraging Soldiers, Berlin Museum; two portraits, Dresden Gallery; do., Wörlitz Gallery; Portrait of J. Asselyn, Städel Gallery, Frankfort; Pictures in Carlsruhe, Cassel, Stuttgart, Weimar, Meiningen (2), Aschaffenburg, Schwerin (2), Copenhagen (2), Hamburg Galleries; do., Museum and Academy, Vienna; Trictrac Players, three others, Liechtenstein Gallery, ib.; one at each, Czernin and Schönborn Galleries, ib.; do., National Museum, Pesth; four, Hermitage, St. Petersburg.—Bode, Studien, 133; Burger, Musées, ii. 245; Kramm, ii. 377; Meyer, Gemälde köngl. Mus., 127.

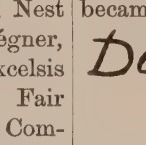
DÜCKER, EUGEN (GUSTAV), born at Arensberg, on the Isle of Oesel, Livonia, Feb. 10, 1841. Landscape and marine painter, pupil of St. Petersburg Academy; obtained in 1862 the great gold medal, travelled through Germany, Holland, Belgium, France, and Italy, and settled in Düsseldorf, where, in 1872, he was appointed professor at the Academy. Works: Wood near Düsseldorf, Mill, Strand on Baltic Sea, View on Isle of Rügen, Königsberg Museum; After the Rain, Swamp, Dry River-Bed, Storm, St. Petersburg Academy; Evening Twilight in Rügen, National Gallery, Berlin.—Brockhaus, v. 612; Müller, 146.

DUCORNET, LOUIS CÉSAR JOSEPH, born at Lille, Jan. 10, 1806, died in Paris, April 27, 1856. Born without arms, like *Felu*. History and portrait painter, pupil of Guillon-Lethière and Gérard. In spite of his deformity he painted creditable pictures. Medals: 2d class, 1820; 1st class, 1822. Works: Slave-Merchant (1833), Arras Museum; Marguerite consulting a Flower (1834); Apparition of Christ to Magdalen (1835); Death of Mary Magdalen (1840), St. André, Lille; Repose in Egypt (1841); Christ in the Sepulchre (1843); St. Denis preaching to Gauls (1846), St. Louis de l'Île, Paris; Vision of St. Philomela (1846); Nest of Tomtits (1848), Portrait of Gen. Régner, (1849), Lille Museum; Gloria in Excelsis (1850), Church of Auxy-le-Château; Fair Edith finding Body of Harold (1855), Compiègne; Parting of Hector and Andromache, St. Louis administering Justice, Lille Museum.—Bellier de la Chavignerie, i. 467; Larousse.

DUCQ, JAN LE, born at The Hague in 1636 or 1638, died there in 1695. Dutch school; animal and landscape painter, supposed pupil of Paul Potter; joined painters' guild at Hague in 1658, and painted for it a Shepherdess and Cows; also (1662) a Landscape with Herd and Herdsmen is in the Cassel Gallery.—Westrheene, Life of Paul Potter, 123.

DUCQ, JOSEPHUS FRANCISCUS, born at Ledeghem, West Flanders, Sept. 10, 1762, died in Bruges, April 9, 1829. Flemish school; history and genre painter, pupil of Bruges Academy and of Suvée in Paris, where he obtained the first prize in 1792, and another later; went in 1807 to Rome, six years later returned to Paris, and in 1815 became professor at Bruges Academy, afterwards its director; court painter, member of Antwerp and Ghent Academies; Order of Lion. Works: Night and Daybreak, Meleager entreated by his Allies to save Calydon (1804); Devotion of a Scythian (1810); Antonello da Messina in Jan van Eyck's Studio (1820); Angelica and Medoro (1820); Scipio receiving Envoys of Antiochus; Esther and Ahasuerus; Schoolmaster after Bion's Idyl; Engraver Meulemeester at the Vatican, Artist's Portrait; Birth of Venus, Brussels Museum; William I. of Netherlands, Van Gierdergom, Bruges Academy.—Biog. nat. de Belgique, vi. 238; Immerzeel, i. 201.

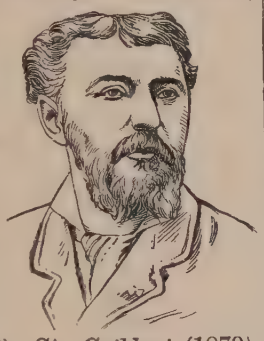
DUCREUX, JOSEPH, born at Nancy, 1737, died on the road from St. Denis to Paris, July 24, 1802. French school; portrait painter, pupil of De Latour, and intimate friend of Greuze; sent to Vienna in 1769 to paint Marie Antoinette, to whom he became court painter. Member of Vienna and Paris Academies. Excelled in pastel. Works: Portraits of Joseph II. and of Maria Theresa, copies of pictures by other artists, miniatures.—Ch. Blanc, École française; Bellier de la Chavignerie, i. 468.



DUEL AFTER THE MASQUERADE (Duel au sortir d'un Bal masqué), *Gérôme*, William T. Walters, Baltimore; canvas, H. 1 ft. 3 in. × 1 ft. 9 in. A quarrel has taken place at a ball in Paris, and the masquers, without waiting to change their costumes, have adjourned at dawn to the Bois de Bologne to fight under the trees. It is winter, and the ground is covered with new-fallen snow. Pierrot has received a death-wound

and has fallen into the arms of a friend dressed as the Duc de Guise, whilst two others, a Doge of Venice and a Black Domino, are offering consolation and aid. At the right, the Iroquois Brave, who has slain Pierrot, hurries with Harlequin toward the carriages in the background. Salon, 1857. Replica, with changes in composition and costumes, Duc d'Aumale, Chantilly. — Art Treas. of Amer., i. 88.

DUEZ, ERNEST ANGE, born in Paris, March 8, 1843. Genre painter, pupil of Carolus Duran. Medals: 3d class, 1874; 1st class, 1879; L. of Honour, 1880. Works: Honeymoon (1873); Splendour and Misery of Courtesans (1874); Whitsuntide Roses (1876); St. *Cuthbert* (1879), Luxembourg Museum; Evening (1881); Around the Lamp (1882); Miracle of the Roses (1884).



DUFRESNOY, CHARLES ALPHONSE, born in Paris in 1611, died at Villiers-le-Bel, Jan. 16, 1668. French school; history painter, pupil of Perrier and Vouet. Went to Rome in 1633 and copied the finest paintings of the Farnese Gallery. His Latin didactic poem, De Arte Graphicâ, translated into several languages, brought him more into repute than his pictures. Went to Venice in 1653, and returned to Paris in 1656 to paint many altarpieces, a Salon in the Château du Raincy, and 4 landscapes on the ceiling of the Hôtel d'Hervart. Works: St. Margaret, The Naiads, Louvre; Armida deserted by Rinaldo; Drunkenness of Noah, Caen Museum; Nymph seated near a River, Épinal Museum; Portrait of Himself, Copenhagen Gallery; Death of Socrates, Florence Museum; Christ.

DUGHET (Duchet, Duche), GASPARD, born in Rome in 1613, died there, May 25, 1675. French school; generally called Gaspard Poussin, or le Guaspre. Landscape painter, pupil and follower of his cousin and brother-in-law, Nicolas Poussin, whose name he adopted. Later he became more individual in style. He worked very rapidly, sometimes painting a large picture in a single day. Works: Subjects from Life of Prophet Elias (frescos in S. Martino á Monte, Rome); 6 Landscapes, Louvre; 2 others claimed for him by Ch. Blanc, but attributed to Van Bloemen by the authorities of the Louvre; Mercury, St. Mary in Egypt, Forest, Flight into Egypt, Palazzo Doria, Rome; Landscape with Fishermen, Uffizi, Florence; several landscapes, Palazzo Pitti, Florence; Cascades of Tivoli, Turin Gallery; View of Lake, Dresden Gallery; View of Tivoli, Mountain Landscape, two others, Old Pinakothek, Munich; Tomb of Cecilia Metella, Storm, Bathers, Wood Landscape, Vienna Museum; 4 Landscapes, Cassel Gallery; Sacrifice of Abraham, Dido and Æneas, National Gallery, London; 5 landscapes in Madrid Museum; 11 do. in Montpellier Museum; two in Douai; one in Bordeaux Museum. In the Palazzo Borghese, Rome, are walls entirely painted by Dughet, and in the Palazzo Colonna, several friezes by him.

—Ch. Blanc, École française; Burckhardt, I celebri freschi di Gasp. Possino; Larousse; Villot, Cat. Louvre.

DUJARDIN. See *Jardin*.

DUMARESQ. See *Armand*-Dumaresq.

DUMAS, MICHEL, born in Lyons, June 18, 1812. History painter, pupil of Ingres; a skilful and intelligent painter, but lacking originality. Medals: 3d class, 1857 and 1861; 1st class, 1863. Works: Parting of St. Peter and St. Paul (1853), Luxembourg Museum; Devotion of Abbé Bouloy, Holy Women at Tomb, Mater Dolorosa (1857); Disciples at Emmaus (1859), Church of St. Louis d'Antin; Our Saviour (1861); Glorification of St. Denis (1866), Notre Dame of

Clignancourt; Temptation of Christ (1872); Our Lady of the Seven Troubles (1878).

DUNCAN GRAY, Sir David *Wilkie*, South Kensington Museum; canvas, H. 2 ft. 1 in. × 1 ft. 9 in. Called also The Refusal. Scene from Burns's "Duncan Gray." Meg, seated beside a table at left, refusing Duncan Gray, who is seated at right; behind her is her mother sitting, and her father standing. Exhibited at Royal Academy in 1814; bought by Lord Charles Townshend, who sold it to Mr. Sheepshanks. Mulready is said to have sat for Duncan Gray, and his father for the father of Meg. Meg herself is Wilkie's sister. Engraved by F. Engleheart.—Heaton, Works of Sir D. W.

DUNCAN, THOMAS, born at Kinclaven, Perthshire, May 24, 1807, died in Edinburgh, May 25, 1845. Student in 1827 in Royal Scottish Academy, of which became a member in 1830; exhibited in Royal Academy, London, his Prince Charles Edward entering Edinburgh after Preston Pans (1840); Auld Robin Gray (1841), and Deerstalkers (1842); and elected A.R.A. in 1843. The first-named picture and his Prince Charles Asleep after Culloden, which are well engraved, are his best works.—Redgrave; Ch. Blanc, École anglaise; Sandby, ii. 213.

DÜNTZE, JOHANNES (BARTHOLOMÄUS), born at Rablinghausen, near Bremen, May 6, 1823. Landscape painter, pupil of Munich Academy, then in Berlin of Krause and in 1851–55 in Geneva of Calame; studied then in Paris. In 1845, and again later, he visited Norway, Switzerland, Tyrol, and the Netherlands, and in 1856 settled in Düsseldorf. Works: Sogne Fjord (1860); Winter Landscapes with Architecture (1860); Lake in Norwegian Mountains. Others in Galleries of Hanover, Stuttgart, Berne, and Sidney, Australia.—Dioskuren, 1860, 146; Müller, 147.

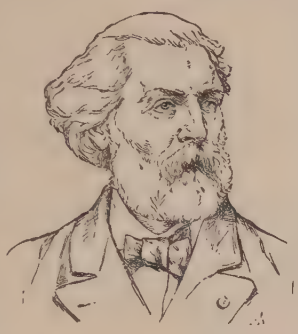
DÜNWEGGE, HEINRICH, and VICTOR, 16th century, in Dortmund about 1521. German school. Two able but second-rate painters of religious pictures. Works: Holy Kith and Kin, Antwerp Museum; Triptych, Dominican Church, Dortmund (1521); Crucifixion, Münster Museum; Do not Bear False Witness, Town Hall, Wesel; Predella, Parish Church, Calkar; Crucifixion, Munich Gallery; Bewailing Christ, St. Maurice Chapel, Nuremberg; Madonna, Darmstadt Gallery.—Lübke, Kunst in Westfalen, 360; W. & W., ii. 500; Förster, ii. 164; Kunstblatt (1841), 102; (1843), 90.

DUPAIN, EDMOND (LOUIS), born at Bordeaux, Jan. 13, 1847. Genre painter, pupil of Cabanel and Gué. Medals: 3d class, 1875; 1st class, 1877. Works: Death of the Nymph Hesperis (1870); In the Arbor (1872); The Aged Hunter (1873); A Huntress (1874); Youth and Death (1875); Sleep (1876); Good Samaritan, St. Gervais and St. Protaïs led out to Martyrdom (1877); Export Duty at Bordeaux (1878); The Girondists Pétion and Buzot (1880); Springtime driving away Winter (1881); The Choice of Weapons, Adrift (1882); The Hard Road, A Parisian Woman (1883).—Montrosier, ii.

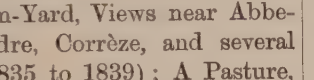
DÜPPEL AFTER THE STORMING, Wilhelm *Camphausen*, National Gallery, Berlin; canvas, H. 6 ft. 2 in. × 9 ft. 4 in. The German Crown Prince, with his staff, rides upon the field after the storming of Düppel in the Schleswig-Holstein war, April 18, 1864, and congratulates Prince Frederick Charles on his victory.

DUPRAY, HENRI LOUIS, born at Sedan (Ardennes), Nov. 3, 1841. History painter, pupil of Pils and of Léon Cogniet; ranks with Detaille and De Neuville as a leader of the new school of military painters. Medals: 2d class, 1872; 3d class, 1874; L. of Honour, 1878. Works: Cuirassier (1865); Marshal Ney at Waterloo (1869); Battle of Waterloo (1870); Marines of the Pothuan Division (1872); Visiting the Advanced Posts (1874); Regiment of Hussars going to the Front of a Convoy, Troops in the Market-Place of St. Denis (1876); Great Autumn Manœuvres, Light Artillery going into Position (1877); Arrival of the Staff (1878); A Capitalist (1879); A Horse Unshod (1880); Departing Incognito (1884).—Montrosier, ii.

DUPRÉ, JULES, born at Nantes in 1812. Landscape painter, one of the most original and powerful of the modern French school, and among the originators of the so-called Paysage intime. Medals: 2d class, 1833 and 1867; L. of Honour, 1849; Officer, 1870. Works: 5 landscapes (1831); Interior of a Farm-Yard, Views near Abbeville, Creuze, Indre, Corrèze, and several English views (1835 to 1839); A Pasture, Entrance of a Village on the Moors, Sunset (1849 to 1852); Animals crossing a Bridge in Berry, Forest of Compiègne, The Gorge of Eaux-Chaudes, Sheepfold in Berry, Winding Road in the Forest of Compiègne, The Sluice, Souvenir of the Moors, A Marsh in Sologne, Road on the Moors, The Willow-Trees, Return of the Herd, Water-course in Picardy (1867); Morning, Evening, Luxembourg Museum. Works in the United States: Landscape, Samuel Hawk Collection, New York; Hay Wagon, Old Oak, Miss C. L. Wolfe, New York; Evening, A. Belmont, New York; Cows in the Pool, Scene near Fontainebleau, J. H. Warren, Hoosac Falls, N. Y.; Meadows with Stream, R. Hoe, New York; Landscape, W. Rockefeller, New York; Landscape, D. W. Powers, Rochester; Landscape, J. A. Brown, Providence; Washerwomen, B. Wall, Providence; Landscape, H. P. Kidder, Boston; do., Mrs. H. E. Maynard, ib.; Meadow, Mrs. J. G. Fell, Philadelphia; Three Landscapes, Marine, J. C. Runkle, New York; Landscape, J. D. Lankenau, Philadelphia; Cows and Landscape, French Village, D. O. Mills, New York; Landscape on the Seine, C. S. Smith, New York; Pond, R. L. Cutting, New York; River Scene, Autumn Sunset, Midday, Shepherd Boy, W. H. Vanderbilt, New York; Shepherd by Roadside, Landscape, Marine, A. E. Borie Collection, Philadelphia; Landscape, H. C. Gibson, Philadelphia; At Sea, Old Oak, Bright Day, W. T. Walters, Baltimore.—Gaz. des B. Arts (1873), vii. 190; L'Art (1879), ii. 311; iv. 241; Claretie, Peintres, etc. (1884), ii. 177; Larousse, vi. 1415; Meyer, Gesch., 745.



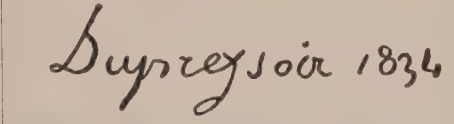
DUPRÉ, JULIEN, born in Paris, March 17, 1851. Landscape and genre painter, pupil of Pils, Lehmann, and Laugée. Medals: 3d class, 1880; 2d class, 1882. Works: Harvest (1876); Rye Mowers (1877); Sheaf Binders (1878); Aftermath, Gleaners (1879); Lucerne Grass Mowers, Gleaners (1880); Hay Harvest, In the Meadows (1881); In



the Pasture (1882), William Schaus, N. Y.; Shepherd (1883); Field in Normandy (1884); Escaped Cow, Mowing (1885).

DUPRÉ, LÉON VICTOR, born at Limoges (Haute-Vienne), June 18, 1816. Landscape painter, brother and pupil of Jules. Medal of 3d class, 1849; Philadelphia Exhibition, 1876. Works: View in Berry (1870); Fay River, View near Argenton, Animals Drinking (1874); Banks of the Marne, Swamp in Picardy, Willows (1875); Pool in the Landes, Banks of the Oise (1876); Pool in Berry, Landscape (1878); Environs of Nemours, Chartres Museum; View in the Marshes, Douai Museum.

DUPRESSOIR, JOSEPH FRANÇOIS, born in Paris, April 3, 1800, died March 6, 1859. Landscape painter of moderate ability. Medal, 2d class, 1838. Works: View near Chateaudun; Tower of Maurepas; Views in Dauphiné; Montfort l'Amaury;



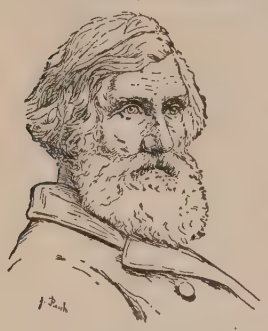
Battle of the Clan Quhele; View of Oisan in the Isère; Battle of Rethel (1843), Versailles Museum.

DUPUIS, PIERRE, born at Orléans, July

9, 1833. History, figure, and portrait painter, pupil of H. Vernet and L. Cogniet. Medal, 3d class, 1884. Works: Last Moments of Francis II. (1865), City Hall, Orléans; Zenobia rescued by the Shepherds (1867), Young Girl bitten by Reptile and rescued by her Brother, Orléans Museum; Children surprised by Storm (1868); Disciples at Emmaus (1869); Joseph and Potiphar's Wife (1874); Christ on the Cross (1875); Entombment, Meditation (1876); Bashi-Bazouks abducting Woman (1877); The Wave (1879); The Cup is Empty (1880); Portraits (1880, 1881, 1882); Mother playing with her Child (1883); Bathing Woman, Repose (1884); Rape of Psyche, Portrait of Henri Mercier (1885).

DURAN. See *Carolus*-Duran.

DURAND, ASHER BROWN, born in South Orange, N. J., Aug. 21, 1796. Landscape painter; prominent as an engraver until 1835, when he turned his attention to painting; studied in Europe in 1840. One of original members of National Academy, and its president from 1845 to 1861. His earliest works were portraits. Works: Wrath of Peter Stuyvesant; Capture of André; Harvey Birch and Washington; Forest Primeval; Franconia Mountains; Dance on the Battery; Alpine View, near Meyringen; In the Woods (1867), Jonathan Sturges, New York; Trysting Tree (1869), Benjamin H. Field, ib.; August Afternoon, L. Tuckerman, ib.; Sketcher (1870); Close of Day (1871); Harbour Island—Lake George (1873); Franconia Notch (1874)—Pemigewasset River, Scene in the Woods, R. L. Stuart, New York; Thanatopsis, J. P. Morgan, ib.; Landscape, M. K. Jesup, ib.; Berkshire Hills, Hurlbut Collection, Cleveland; Il Pappagallo, Brook Study, Studies from Nature (1876); Recollection of Adirondack Scenery (1880).—Sheldon, 128.



DURAND, SIMON, born in Geneva; contemporary. Genre painter, pupil of Barthélemy Menn; subjects original, and mostly humourous. Medal, Paris, 3d class, 1875. Works: Barber Shop, Permit to Stay (1873); Conjugal Dispute, Perplexed Brazier (1874); Marriage at the Mayor's Office, Band of Vagabonds (1875); Marriage at Church (1876); A Market, Between Fruit and Cheese (1877); Acrobat's Wounded Child (1878); An Alarm, Blacksmith's Leisure (1879); Bonhomme Noël (1880); Birds of Passage, An Apprentice (1882); A Scandal (1883); Sentimental Tinker (1885).

DURAND-BRAGER, JEAN BAPTISTE HENRI, born at Dol (Ille-et-Vilaine), May 21, 1814, died in Paris, April 27, 1879. Marine painter, pupil of Gudin and Eugéne Isabey; accompanied the fleet which carried Napoleon's remains from St. Helena (1840), the expeditions to Tangiers, Mogador, Madagascar, and the Crimea, making many studies and pictures. In 1865 he accompanied Napoleon III. to Algiers as artist, and in the same year painted the review of the united French and English fleets near Cherbourg, Brest, and Spithead. Medal, 3d class, 1844; L. of Honour, 1844; Officer, 1865. Works: Fight between French Frigate Niemen and English Frigates Arethusa and Amethyst (1844), Bordeaux Museum; Conquest of Mogador (1845), Views (21) of Sebastopol during the Siege, 1854–55, Versailles Museum; Entry into Harbour of Marseilles, Battle of Lissa.—Bellier de la Chavignerie, i. 497; Meyer, Gesch., 753.

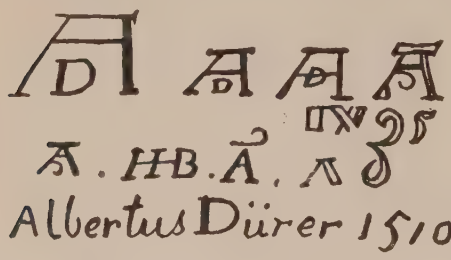
DÜRCK, FRIEDRICH, born in Leipsic, in 1809, died in Munich, Oct. 25, 1884. Portrait and genre painter, pupil in Munich of his uncle, Joseph Stieler, and of the Academy; travelled in 1836–37 in Italy, studying after the old masters in Florence and Rome. Since 1867 has been honorary member of the Munich Academy. Works: Portraits of Leuchtenberg Family, Louis I. of Bavaria, Oscar of Sweden (1849); His

Family, Emperor of Austria (1852); Louis II. of Bavaria (1865); Count von Seinsheim, Baron von der Tann, New Pinakothek, Munich; Hebe with the Eagle, Aurora, Children in the Alps, South Kensington Museum; General Summons to Arms, Violin Solo (1855); Little Republican; Meran Shepherd-Boy; Little School-Mistress; Songs without Words; Evening Devotion.—Brockhaus, iv. 668; Kunst-Chronik, xx. 106.

DÜRER, ALBRECHT, born in Nuremberg, May 21, 1471, died there, April 6, 1528. German school; history and portrait painter and engraver. Son of a goldsmith, who first instructed him in his trade, and

then apprenticed him to the painter Michael Wolgemuth for three years and a half, after which (1490) he visited Strasburg, Colmar, Basle, and Venice, where he was much impressed by the works of Andrea Mantegna. Returning home about 1494, he married Agnes Frey, and probably worked in Wolgemuth's studio until 1497, when he removed to an atelier of his own, where during the succeeding eight years he produced a large number of pictures, wood-cuts, and engravings. From 1505 to 1507 he lived at Venice, where he was much esteemed as a painter, and though he lost none of his German spirit, felt the charm of the Italian Renaissance masters, Bellini and Mantegna, whose influence he showed in his subsequent works. Then followed his most active years at Nuremberg. From 1512 he worked for the Emperor Maximilian, who made him his court painter, and whom he waited on at Augsburg in 1518 as deputy for his native city to the assembled Diet. In 1515 Nuremberg assigned him a yearly pension of 100 gulden. His visit to the Netherlands in 1521–22, undertaken for the sale of his engravings, brought him into contact with Lucas van Leyden, Jacopo de' Barbari, and other artists, and introduced him to the Archduchess Margaret, for whom he worked, but whose favour he somewhat lost through his pronounced advocacy of Luther's doctrines. He attended the coronation of Charles V. at Aix-la-Chapelle, and obtained the appointment of court painter before his return to Nuremberg, where he continued to work until his death. Dürer never dealt with fresco, though he furnished the designs for the mural decorations of the City Hall at Nuremberg—the Calumny of Apelles, and the Triumph of Maximilian—probably painted by George Pencz. The works in oil and distemper from his hand are religious subjects and portraits. Those in water-colour are Hercules and the Birds of Stymphalis (1500), in the German Museum at Nuremberg, an allegorical head (1507) in the Vienna Museum, and a Lucretia (1518) in the Munich Gallery. Works: Altarpiece with wings, except centre picture; *Christ* on the Cross (1506), Christ bearing his Cross (1521), Dresden Gallery; Dead Christ, 2 Baumgartner portraits (pendants belonging to an altarpiece), Christ bearing his Cross, SS. Paul and Mark, SS. Peter and John the Evangelist, Assumption of the Virgin, Munich Gallery; Job, Städel Institute, Frankfort; Drummer and Fifer, Cologne Museum; Saint with Glass Globe, Eugen Felix, Leipsic; Saints, landscape background, Bremen Gallery; Virgin (1503), Vienna Museum; Adoration of Magi (1504), Madonna (1526), Uffizi; *Feast* of Rose-Garlands (1506), painted for the Church of St. Bartholomew, Venice, Norbertine Strahow Convent, Prague (copies in Ambras Collection, Vienna, and Lyons Museum); Christ among the Doctors, Pal. Barberini, Rome; Madonna (1506), Marquis of Lothian, Scotland; small Crucifixion (1506), Dresden Gallery; Adam and Eve, Florence (Pitti), Mentz, and Madrid Museums; Martyrdom of the 10,000 (1508), Vienna Museum;

Wings of the Heller altarpiece (1509), Frankfort Museum; The *Trinity* (1511), Madonna (1512), Vienna Museum; Madonna, Prague Gallery; Madonna Cappani (1518), Berlin Museum; portrait of Dürer's father (1495 ?); do., Duke of Northumberland, England; portrait of Dürer (1493), Eugen Felix Collection, Leipsic; do. (1498), Madrid Museum; do. (1500), do. of Hans Dürer, of Wolgemuth, of Oswald Krell (1499), Old Pinakothek, Munich; do. of Hans Imhoff (1523), Madrid Museum; of Joh. Kleberger, Vienna Museum; copies of Dürer's portrait of Jakob Fugger, Berlin and Munich Galleries; male portrait, Pal. Brignole Sala, Genoa; Bernard von Repen (1521), Dresden Gallery; Male portrait (1515), Czernin Gallery, Vienna; do. of Emperor Maximilian, Vienna Museum; Emperors Charlemagne and Sigismund, German Museum, Nuremberg; Praying Virgin (1497), Augsburg Gallery; bust portrait of a Senator (1514), National Gallery, London; portrait of Senator Muffel (Narischkine sale, 1883, 78,000 fr.).—W. & W., ii. 390; Dohme (Keane), 89; W. B. Scott, A. Dürer (1869); Grimm, A. Dürer (1873); M. Thausing (Eaton), Dürer (London, 1882); Ch. Ephrussi, A. Dürer (Paris, 1882); Mrs. Heaton, Life (1869, 2d ed. 1881); Woltmann, Aus vier Jahrhund., 28; Portfolio (1877), 2—182; Eastlake, Five Great Painters (London, 1883); L'Art (1878), xiv. 151; Gaz. des B.



Arts, vi. 193; vii. 24, 74, 228; viii. 5; xi. 196; xiii. 49; (1876), xiv. 255, 519; Art Journal (1883), 50; Förster, Gesch., ii. 275; do., Denkmale, VI. iii. 3, 13, 21; VIII. iii. 19; Zeitschr. f. b. K., iii. 81; viii. 284, 350; ix. 254, 321; xii. 283, 382; xiv. 41.

DÜRR, WILHELM, born at Villingen, Baden, May 9, 1815. History painter, pupil of the Vienna Academy and of Kupelwieser; went in 1840 to Italy, where, after a short stay in Venice and Bologna, he remained in Rome until 1843. After his return he painted a series of large religious subjects, besides portraits and humourous genre scenes. Since 1852, Baden court painter; lives in Freiburg. Works: Sermon on the Mount; Christ blessing Little Children; Ascension; Four Evangelists; St. Lawrence on Way to Martyrdom; Baptism of Josiah; Sermon of St. Gallus on Lake Constance (1865), Carlsruhe Gallery and Cologne Museum; Christ and the Children; St. Boniface Baptizing; Children's Joys; The Almandin; Governor of Schopfheim.—Brockhaus, v. 674; Müller, 150.

DURST, AUGUSTE, born in Paris in 1842. Genre, landscape, and still-life painter, pupil of E. Hébert and Bonnat. Medal, 2d class, 1884. Works: Table Service, Still-life (1868); Kitchen Maid (1869); Rising of the Seine, Flowers (1874); The Seine at Pont de Neuilly (1880); Visit to the Farm (1881); Hens (1882); Turkeys (1883); The Siesta (1884); The Awakening, Spring Morning (1885).

DUSART, CORNELIS, born in Haarlem, April 24, 1660, died there, Oct. 1, 1704. Dutch school; genre painter, excellent pupil and faithful imitator of Adrian van Ostade. His colouring is usually cooler in tone and also more varied than that of his master. Admitted to painter's guild, Haarlem, Jan. 10, 1679. Works: Wandering Musicians, Village Inn, Fish Market Scene (1683), Amsterdam Museum; Peasant Family, Antwerp Museum; Company of Peasants, Vienna Museum; do., Brunswick Museum; Peasant Family, Peasants by the Fireside, Mountebank, Kunsthalle, Hamburg; Woman and Child (1679), Nine-Pin

Players (1688), Peasants Fighting (1697), Dresden Gallery; Peasants Carousing, Vi-

enna Museum; Drinkers, Venice Academy; Peasant Family, Dulwich Gallery, and Mr. Baring, London; Donkey (1681); Grocer's Shop, Peasant Family, Hermitage, St. Petersburg.—Gool, ii. 457; Journal des B. Arts (1861), 107, 188; Kramm, ii. 383; Van der Willigen, 123.

DUTZCSCHHOLD, HENRI, born in Paris, Jan. 4, 1841. Landscape painter, pupil of Gêrôme and Véron. Medal, 3d class, 1882. Works: Inundation on Banks of the Loire (1872); Angling (1874); La Chartreuse and Fort Saint-André (1876); Return from the Spring (1877); In the Park of Arcueil (1878); Belle Rive, Fort Saint André (1879); Roman Ruins between Arles and Martignes, A Street at Villeneuve-les-Avignon (1880); At Meudon, At Villeneuve-les-Avignon (1881); The Marne (1882); Old Tree (1883); The Marne near Champigny (1884); The Marne from the Heights of Chennevières, The Marne and the Heights of Chennevières (1885).

DUVAL-AMAURY. See *Amaury*-Duval.

DUVAL LE CAMUS, JULES ALEXANDRE, born in Paris, Aug. 5, 1814, died there in 1878. History and genre painter, son of Pierre; pupil of Drölling and Delaroche. Medals: 3d class, 1843; 2d class, 1845; L. of Honour, 1859. Works: Tobias and the Angel (1842); Lost Hunter, Breakfast at Marly, One of Rousseau's Happy Days, Rousseau writing Héloise (1846); Happy Lovers, Bear and two Hunters (1853); Macbeth and the Witches, Entombment (1855); Flight into Egypt, Manon Lescaut (1857); Mail Forwarded (1859); Jacques Clément planning Murder of Henri III. (1861), Luxembourg Museum; Macbeth with the Witches, Alms of the Sea, Farewell, Three Pitchers at a Well (1861); St. Elizabeth of Hungary distributing Alms (1863); Martyrdom of St. Lawrence (1867).—Bellier de la Chavignerie, i. 506; Larousse, vi. 1452.

DUVAL LE CAMUS, PIERRE, born at Lisieux (Calvados), Feb. 14, 1790, died at St. Cloud, July 29, 1854. Portrait and genre painter, pupil of David; imitated the old Flemish masters, especially Jan Steen; was for several years Mayor of St. Cloud and painter to the Duchesse de Berri. Medals: 2d class, 1819; 1st class, 1827; L. of Honour, 1837. Works: Game of Piquet (1819); Interrogatory, Signing the Contract (1822); Saying Grace, Little Peasants, The Little Sweeper (1824); Starting for the Chase, Blessed Bread (1827); Return from School, Lying in Wait for Ducks (1831); Return from the City (1835), Orléans Museum; Prayer during Storm, First Love (1836); Halt in the Chase, Love in the Vendée (1837); Wolf-Hunt (1838); Little Marauders, Children Playing on Shore (1839); Wedding Presents, Departure of the Conscripts (1840); Benediction of Orphans (1842); Storm, First Step, the Hermit (1843); Firstlings of the Crop (1844); Pifferaro giving Lesson to his Son (1845); Improvisatore, Hermit of Mont Cassin (1846); Travelling Saleswoman (1848); Fishmonger (1852); Baths of Trouville (1853); Answering a Letter, Cherbourg Museum; Fishermen at Trouville, male portrait, Lisieux Museum; Interior, Bordeaux Museum.—Bellier de la Chavignerie, i. 505; Larousse, vi. 1452; Meyer, Gesch., 160.

DUVAUX, JULES ANTOINE, born in Bordeaux in 1818, died in Paris in July, 1884. Military, genre, and battle painter, pupil of Charlet; he contributed many sketches and lithographs to illustrated papers. Medal, 2d class, 1848. Works: Charge of Cuirassiers at Valmy (1848); Battle of Monte-Legino (1849); Assault of Plateau of Haie-Sainte (1850); Battle of Velisy (1852), Incident of Storming of Sebastopol (1857), Versailles Museum; Prince Jérôme at Assault of Château of Hougoumont (1859); Souvenirs of Sicily, Little Stable Boy, Return from Market (1863); The Fan, Arquebusier of Time of Louis XIII. (1864); Muff, Lady (1865); Battle of Borrego (1866); Dogs Harnessed (1868); Dying Cuirassier (1869); Battle of Col de Maya in 1813, Death of Col. S. at Magenta (1870); Battle of Gravelotte (1874); Battle of Loigny, Passing the

Ford, Arquebusier (1875); Interior of Stable (1877); Citizen Chief of a Demi-Brigade (1878); Incident of Aug. 6, 1870, Souvenir of Italy in 1860 (1879); Incident of Battle of Rivoli (1882); Regiment passing through Forest (1883); An Information (1884).

DUVEAU, LOUIS JEAN NOOL, born at St. Malo (Ille-et-Vilaine), Dec. 25, 1818, died in Paris, May 26, 1867. Genre painter, pupil of Cogniet. Medals: 3d class, 1846; 2d class, 1848; medal, 1864. Works: Day after Storm in Brittany (1846); Breton Emigrants stopped by Republicans (1848); Abdication of Doge Foscari (1850); Wrecked Fishermen (1852); Death of Agrippina (1853); The Vacant Cradle (1855); Return of the Pardon of St. Anne (1859); Death of Claudius (1863), Mass at Sea (1864), Rennes Museum.—Bellier de la Chavignerie, i. 507.

DUVENECK, FRANK, born at Covington, Ky., Oct. 9, 1848. Figure painter, pupil of Diez and of the Munich schools for ten years. Studio in Venice. Works: A Circassian (1875); portrait of Chas. Dudley Warner, Turkish Page (1877); Coming Man, Interior of St. Mark's—Venice, Italian Girl, The Professor (1878); Portrait (1879); Head of Young Man (M. Brimmer, Boston). —Am. Art Review (1881), 3.

DUVERGER, THÉOPHILE EMMANUEL, born at Bordeaux, Sept. 17, 1821. Genre painter. Medals: 3d class, 1861, 1863; medal, 1865. Works: Insanity of Charles VI. (1848); Said in Jest (1853); Tears at the Fireside (1855); The Visit, Party at Grandmother's (1857); Nurse's Visit, Washerwoman (1859); Grandfather's Platter, Waiting, Charitable Ladies (1861); Last Sacraments, Gypsies (1863); Hide-and-Seek, Reticence (1864); Paralytic, Labourer and his Children (1865), Luxembourg Museum; Penitent Girl (1866); Confirmation in Church of Villiers-le-Bel (1867); Empty Cradle, First Frolic (1868); Maternal Solicitude, Filial Care (1869); Vice and Misery, Labour and Happiness (1870); The Whippersnappers (1872); Silence (1873); When the Cat is away the Mice will Play (1874); Returning from Market (1875); Too Much Gratitude (1876); Grandmother's Party, Orphans (1879); In Reserve, Clown (1880); Poacher, Before Mass (1881); Little Bears (1882); Whoever Seeks shall Find (1883); Market Scene, The Dolls (1884); The Nest, In Receipt (1885).

DUYSTER (Duster), W. C. Dutch school; genre painter; in his best works approaching Pieter Codde. Works: Brawl between Soldiers, Dresden Gallery; Game of Trictrac, Hermitage, St. Petersburg; Brawl in a Barn, Stockholm Museum.—Bode, Studien, 161.

DYCE, WILLIAM, born at Aberdeen in 1806, died at Streatham, Feb. 15, 1864. Son of a physician and graduate of Marischal College; in 1823 entered schools of Royal Scottish Academy, and afterwards studied in Rome and Florence. In 1827 exhibited at Royal Academy his Bacchus nursed by the Nymphs. After his second visit to Italy, settled in Edinburgh in 1830, and won success as a painter of portraits and historical subjects. In 1836 his Descent of Venus attracted much notice; he removed to London in 1844, and in the same year was elected an A.R.A., and in 1848 R.A. In 1848 he was chosen to decorate the Queen's Robing-Room in the Houses of Parliament, and began, but did not finish, a series of frescos illustrating the legend of King Arthur. He also executed a series of frescos in All Saints, Margaret Street, Cavendish Square. He was a well-trained musician and a scholarly writer on art and scientific subjects. Among his other easel pictures are: King Joash shooting the Arrow of Deliverance (1844); Jacob and Rachel (1853); St. John leading Home the Virgin (1860); and George Herbert of Bemerton (1861). — Redgrave; Art Journal (1860), 293; Frescos in Houses of Parliament (8vo, London), from Br. Quarterly, July, 1864; Sandby, ii. 183.

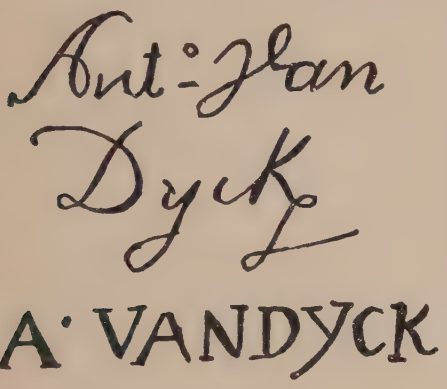
DYCK, HERMANN, born in Würzburg, Oct. 4, 1812, died in Munich, March 25, 1874. Architecture and genre painter; studied

from 1835 in Munich, was for years a renowned contributor to the Fliegende Blätter, and in 1854 was appointed director of the Art School of Industry. Works: Fortification of Kehlheim, Convent Kitchen, Destroyed Village, At the City Wall of Erding (1857); Cashier's Room (1858); Writing Room (1860); In the Granary (1860); In the Studio (1861); Church Interior (1863); Delegation (1864); Burgomaster's Return Home (1868).—Allgem. d. Biogr., v. 508; Brockhaus, v. 686; Kunst-Chronik, ix. 464.

DYCK, ANTON VAN (Sir Antony Vandyck), born in Antwerp, March 22, 1599, died in London, Dec. 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant. Employed by this great master to prepare black and white drawings from his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches, of which the history of Darius in the Liechtenstein Gallery at Vienna may be taken as an example, Van Dyck's talent developed with astonishing rapidity. The esteem in which Rubens held him showed itself in numerous acts of kindness, as in 1620, when he procured him a commission from the Jesuits to paint an altarpiece for their church; in 1621, when he presented him to the Countess of Arundel, through whom he obtained access to James I., whose portrait he painted at Windsor; and in the autumn of the same year, when he sent the Chevalier Varni with him to Italy, and gave him a horse for the journey. Van Dyck reached Rome in February, 1622, but it was not until the following year, after he had visited Florence, Bologna, Venice, and Mantua, that he took up his residence there, and made himself known by painting the admirable portrait of Cardinal Bentivoglio, now one of the gems of the Pitti Gallery. Its success, and Van Dyck's love of display, excited the jealousy of his brother artists, who made Rome so intolerable to him that he left it for Genoa in June, 1624, and remained there until the next year, when he returned home. At Antwerp he found enemies who decried him, and waited for commissions, until Rubens bought several of his pictures and set the tide running in his favour. To this time belong the Crucifixion, in the Church of Notre Dame at Termonde, the St. Sebastian, at Munich, and the portrait of the Archduchess Clare Eugenie, in the Gallery at Turin. After an unsuccessful visit to England (1627), where he failed to obtain presentation at court for want of favour with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting many religio-historical pictures and portraits, and etching ten admirable portraits of painters, which are yet unsurpassed. Meanwhile, one of his friends had given his Rinaldo and Armida to Charles I., who was so delighted with it that in 1630 he invited the painter to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the King by Sir Kenelm Digby, painted his portrait, that of the Queen, and the great picture of the Royal Family, now at Windsor. In July he was knighted, and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted 19 portraits of the King, 17 of the Queen, as well as many of their children, at a fixed price of £50 for half, and £100 for full-length figures. Living in a style of splendour far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles' reign thickened, until, in 1638, he presented his unpaid claims to the King, including his pension for the past five years, payment for many portraits, and for four cartoons prepared for tapestries

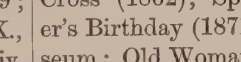
at Whitehall, which he valued at the enormous sum of £80,000. These claims were but partially satisfied when he went to France in 1641, hoping to obtain the commission to paint the galleries at the Louvre, which was given to Poussin through the influence of the Cardinal de Richelieu. Disappointed, and in broken health, he returned to England via Antwerp. On the 1st of December, the birthday of his daughter, Giustiniana, he made his will, and on the 9th he expired. He was buried in St. Paul's Cathedral. For noble use of colour, high-bred elegance of style, and facility, Van Dyck ranks as one of the first of painters. In portraiture he was not surpassed by any great master north or south of the Alps, though in historical and sacred subjects by many; for in such, as a rule, his conceptions are superficial and scenic, rather than profound and natural. Works: portrait of *Charles* I., do. of Rubens, do., of C. van der Geest, do. of himself, Ambrose and Emperor Theodosius (copy of Rubens), Miraculous Draught of Fishes, National Gallery, London; portrait of *Charles* I., Children of *Charles* I. (2), *Charles* I. and Family, *Henrietta* Maria, Sir Kenelm *Digby*, Lady Venetia *Digby*, Charles II., Countess of Carlisle, Duke of Buckingham, Thomas Carew and Sir William Killigrew, Duke of Gloucester, and others, Windsor Castle; *Christ* healing the Paralytic, Pietà, St. Sebastian, Charles I., Hampton Court; Earl of Pembroke, Madonna, Dulwich Gallery; St. Sebastian, Lomellini Family, Nobleman in Armour, Study, National Gallery, Edinburgh; *Pembroke* Family, Wilton House; Rinaldo and Armida, Duke of Newcastle; Dædalus and Icarus, portrait of Duke of Newcastle, do. of Lady Venetia *Digby*, do. of Earl of Bristol, do. of Countess of Bedford, Earl Spencer; Bolingbroke Family, Earl of Morley; *Charity*, Earl of Lonsdale; *Madonna* with St. Catherine, Grosvenor House, London; Sir Kenelm *Digby*, Wingfield Digby, Esq., Sherborne; Madonna, *Madonna* and Donors, *Venus* and Vulcan, *Rinaldo* and Armida, portrait of *Charles* I., Children of Charles I., Francisco de *Monçada*, Charles Louis of Bavaria, Isabel of Austria, Duke of Richmond, himself, and others, Louvre; St. Jerome, Christ crowned with Thorns, *Virgin* of Sorrows, Betrayal of Christ, *Diana* and Endymion, portraits of David Ryckaert, Don Fernando of Austria, Countess of Oxford, Prince of Orange, Princess of Orange, Charles I., and others, Madrid Museum; *Christ* on the Cross (2), Entombment, Antwerp Museum; Crucifixion, St. Jacques, Antwerp; St. Augustine in Ecstasy, St. Augustine, ib.; *Crucifixion*, Cathedral at Mechlin; Crucifixion of St. Peter, Satyr, portrait, Brussels Museum; Children of Charles I., portrait, Amsterdam Museum; portraits, Hague Museum; *Christ* crowned with Thorns, Pietà, Descent of Holy Ghost, Repentant Sinners, Two Saints, John, St. Peter, portrait of Prince Thomas of Carignan, Berlin Museum; Madonna, portrait, Brunswick Gallery; Family Group, six portraits, Cassel Gallery; St. Jerome, *Danaë*, Silenus, portraits of Charles I., Henrietta Maria, Children of Charles I., Martin Ryckaert, Thomas Parr, and others, Dresden Gallery; Holy Family, *Madonna* with St. John, St. *Sebastian*, *Pietà* (2), *Christ* on the Cross, portraits of Maria de' Medici, Alessandro Scaglio, Count John of Nassau, Gustavus Adolphus, Wallenstein, and others, Munich Gallery; *Christ* on the Cross, Madonna with Saints, Venus and Vulcan, Samson and Delilah, Holy Family, Virgin and Donor, Magdalen, and many portraits, Vienna Museum; Pietà, portraits of Wallenstein, Duke Albrecht of Austria, and others, Liechtenstein Gallery, Vienna; Holy Family, Incredulity of Thomas, St. Sebastian, portraits of Charles I., Henrietta Maria, William of Orange, Archbishop Laud, Earl Danby, Inigo Jones, and others, Hermitage, St. Petersburg; Cardinal *Bentivoglio*, Charles I. and Henrietta Maria, Repose in Egypt, Palazzo Pitti, Florence; portrait of *Charles* V., do. of John Montfort, Uffizi, ib.; Brignoli Family, Palazzo Brignoli, Genoa; Madonna and St. Anthony of Padua, portraits, Brera, Mi-

lan; Holy Family, Accademia di S. Luca, Rome; Christ on Cross, Entombment, Palazzo Borghese, ib.; Madonna, Palazzo Corsini, ib.; Children of *Charles* I., Princess Isabel of Spain, Prince Thomas of Savoy, Holy Family, Turin Gallery; Crucifixion, portrait of Charles I., do. of a Lady, Historical Society, New York. —Guiffrey, Van Dyke,



sa vie et son œuvre (Paris, 1882); Michiels, Van Dyck et ses élèves (Paris, 1882); Carpenter, Memoirs (London, 1844); Wibiral, Iconographie de Van Dyck (Leipsic, 1877); Dohme; Rendell, Van Dyck (London, 1881); Ch. Blanc, École anglaise; Gaz. des B. Arts (1881), xxiv. 504; Graph. K., i. 69; iv. 89; Kunst-Chronik, xix. 712; Zeitschr. f. b. K., v. 304, 366; vi. 264; xi. (Mittheilungen, iv. 8); xii. 388; xvii. 193; xviii. 316.

DYCK (Dijk), PHILIP VAN, called the Little Van Dyck, born in Amsterdam, Jan. 10, 1683, died at The Hague, July 2, 1753. Dutch school; portrait and genre painter, pupil of A. Van Boonen. He worked for some time at Amsterdam, The Hague, Middleburg, and as court painter to Landgraf of Hesse in Cassel, where he founded the gallery. Painted also mediocre biblical pictures. His genre pieces in the manner of Gerard Dou and Mieris are very pleasing. Works: Judith (1726), Lute-Player,



The Toilet, Bookkeeper, National Museum, Amsterdam; Lady at Toilet, Brussels Museum; Lute-Player (1727), Drawing Lesson (1728), Berlin Museum.—Kugler (Crowe), ii. 540; Ch. Blanc, École hollandaise; De Stuers, 27.

DYCKMANS, JOSEPH LAURENS, born at Lier, Belgium, Aug. 9, 1811. Genre painter, pupil of Thielemans and Vervoort, then of Wappers; his pictures, mostly on a small scale, together with the similarity of subjects, won him the surname of the Belgian Gerard Dow. In 1841–54 he was professor at the Antwerp Academy, and in 1870 was made member. Works: Declaration of Love (1834); Paternal Lesson (1835); Playing at Chequers (1836); Piano Lesson (1837); Household Account (1838); Lace Maker (1839); Vegetable Market (1840); Grandmother's Fairy Tale (1841); Spinning Maiden (1842); Embroideress (1843); Old Woman Sewing (1843); Old Woman plucking a Hen (1844), Museum Fodor, Amsterdam; Reading the Bible (1845); Lady of Fashion (1846); Rigolette (1847); Old Lace-Maker (1848), Blind Beggar (1852), Antwerp Museum; The Marchioness (1854); Dressing the Bride, Sailor's Widow (1855); Motherly Love (1856); Expectation (1858); Occasion makes Thieves (1860); Magdalen at the Cross (1862); Spring (1870); Grandmother's Birthday (1871), South Kensington Museum; Old Woman Praying (1872); Magdalen Penitent (1873); The Divided Breakfast, Child Lost in the Woods (1874); Street-Singer, Good News, Siesta, Young Shepherdess (1878); The First Born (1879).—Brockhaus, v. 686; Müller, 150.

DYER, CHARLES GIFFORD, born in Chicago, Ill., in 1846. Landscape painter, pupil of Jacquesson de la Chevreuse in Paris, of the Royal Bavarian Academy in 1871, and of David Neal in Munich in 1876. Has sketched and painted in Rome, Venice, Egypt, and Syria. Studio in Munich. Works: St. Mark's, Venice (1874); On Linden when the Sun was Low; Venice at Birth of Day; Morning on the Riva at Venice; Historical Still-Life of the 17th century (1878).

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